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A GUIDE TO  
JAPANESE STUDIES





# A GUIDE TO JAPANESE STUDIES

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ORIENTATION  
IN  
THE STUDY OF JAPANESE  
HISTORY  
BUDDHISM  
SHINTOISM  
ART  
CLASSIC LITERATURE  
MODERN LITERATURE

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KOKUSAI BUNKA SHINKOKAI  
(The Society for International Cultural Relations)

TOKYO, 1937

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## FOREWORD

It is to be regretted that students and scholars who wish to study the civilization of Japan have had to face many difficulties, not only in mastering the very difficult language, but also in the matter of lack of effective assistance on the part of the learned institutions and people of this country.

Shortly after the establishment of the Kokusai Bunka Shinkokai, suggestions were made by the resident foreign scholars themselves regarding the offering of needed assistance to those studying in Japan. The suggestions were all concerned with the giving of lectures by noted Japanese scholars and organizing study groups for the purpose of guiding and aiding foreign students in this country.

In answer to these suggestions and requests, a series of lectures and seminars on Japanese culture was organized, and lectures, demonstrations and discussions in three groups were held from October 15 to December 6, 1935. This was the Society's first attempt at presenting set series of lectures, and its success has encouraged the Society to continue similar series in Tokyo and establish new series in Kyoto and a summer course in Karuizawa.

The first series given in the autumn of 1935 was divided into three groups. The First Group consisted of eight lectures in Japanese meant only for the most advanced scholars. The Second Group which was given in English was also for advanced scholars but chiefly for those who had not sufficient knowledge of the language to understand lectures given in Japanese. The Third Group was for the general public, being a series of popular lectures with demonstrations.

All the lectures given in the Second and Third Groups have been edited and published in pamphlet form by the Kokusai Bunka Shinkokai. And the eight lectures on orientation work in the First Group are now being offered to our interested friends in the translation.

Two meetings each were held for the orientation work in Japanese History and Japanese Art. There was one session each for the other four topics, Classic Literature, Modern Literature, Shintoism and Buddhism. In the Seminar on Buddhism two scholars, Prof. Ui and Mr. Hanayama, collaborated in conducting.

Although the Group I Seminars were primarily meant for the most advanced students of Japan with good mastery of the Japanese language, the lectures and bibliographical materials prepared for the seminars are very useful to all scholars on Japanese subjects. We have prepared this English Edition of *A Guide to Japanese Studies* in the hope that all institutions and individuals interested in Japanology may find satisfactory information in the contemporary trends of scholarship and sources of information such as books, libraries, professors, periodicals, etc., on the four branches of Japanese studies.

In this *A Guide to Japanese Studies* the orientation lectures are arranged in the following order :

1. Japanese History, by Kenzô Akiyama, translated by Shigeyoshi Sakabe.
2. Japanese Buddhism, by Hakuju Ui, translated by Isoh Yamagata.
3. Japanese Buddhism, by Shinshô Hanayama, translated by Isoh Yamagata.
4. Shintoism, by Komazô Mizoguchi, translated by Takeshi Kadowaki.

5. Japanese Art, by Yutaka Tazawa, translated by Takeshi Kadowaki.
6. Classic Japanese Literature, by Kikan Ikeda, translated by Takeshi Kadowaki.
7. Modern Japanese Literature, by Tetsuzô Tanikawa, translated by Shigeyoshi Sakabe.

For reading the translated manuscripts and offering us many valuable suggestions we wish to acknowledge our gratitude to Prof. W. Bradford Smith, Prof. Glenn F. Baker and Prof. Peter V. Russo.

July 1937

KOKUSAI BUNKA SHINKOKAI.



## EDITOR'S NOTE

The lectures in this group were originally given nearly two years ago. During these two years, reactionary trends and movements have modified in some sense the mode of presentation of certain aspects of Japanese history and classics. Despite this fact and also the transfers and new appointments of some members of the faculty, the lectures are being presented in their strictly original form.

In a publication of this kind which has occasion to deal with the technicalities of Japanese education, it is not always possible to find exact English equivalents for Japanese terminology indicative of academic procedures characteristically Japanese. For example, *Daigaku* which is customarily translated into English as "university" does not signify, in its literal sense, an assemblage of colleges or faculties, but the highest seat of learning. In Japan it is equally applicable to a university in the Western sense or to a single-faculty institute which has been empowered by Imperial Ordinance to confer degrees upon its graduates. From the Western point of view, some of these institutes are too small in the student body or equipped with too few faculties—one, or nominal two—to be called universities. The Editor has accordingly taken the liberty of classifying them into two groups—universities and colleges. Since definite differentiation according to the size of the student body or the number of faculties is impossible, all Imperial Universities and two large private institutions—Keio and Waseda—are called universities; all others are called colleges. But the reader must bear in mind that they are officially equal in standing. There are a few Government institutions by the name of *Bunrika Daigaku*, which is



a college of liberal arts and sciences. Instead of calling them Hiroshima or Tokyo College of Liberal Arts and Sciences, we have called them Bunrika Colleges.

The Higher School is a preparatory school for the university and corresponds roughly to the American Junior College or the English Preparatory School. Graduation from the higher school is essential for matriculation at the university. Some writers, both native and foreign, have named them colleges, such as the First National College, Peers' College or Seikei College, but to avoid misunderstanding, in this book they are all given one name of "Higher School", except the Peers' School and the Peeresses' School.

Other technical points to be borne in mind are :

I. Omission of long marks in

- (a) Well-known Japanese words like Tokyo, Kyoto, Taisho and Showa (pronounced Tōkyō, Kyōto, Taishō and Shōwa).
- (b) Anglicized words like Shinto, shogun and daimyo (pronounced Shintō, shōgun and daimyō).

II. *Romaji* transcriptions in quotation marks denoting untranslatable names of publication. For instance (cf. p. 45):

史林  
"Shirin"  
史淵  
"Shiyen", etc.

However, exceptional cases may be found. For instance, some of the titles of literary magazines are either untranslatable or, when translated, without much meaning; such as "Garakuta Bunko" (meaning "A Library of Knick-knacks") and Araragi (meaning "Orchis"), etc. These are neither given English translations nor put into quotation marks.

The historical names are given in Japanese order, e. g. Kitabataké Chikafusa, the family name or surname preceding the "first" or given name.

In some lectures Japanese characters are used for reference more frequently than in others. The usage employed is to insert few Japanese characters when the lecture is given in the order of the appended list; when the appendix is merely supplementary, Japanese characters are added as often as possible.

In reference to the two lectures on Japanese literature the reader is referred to "An Introduction to Contemporary Japanese Literature" and "An Introduction to Classic Japanese Literature", both forth-coming publications of the Kokusai Bunka Shinkokai.

July 1937

The Editor.



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ORIENTATION  
IN THE STUDY OF  
JAPANESE HISTORY

BY

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## ORIENTATION IN THE STUDY OF JAPANESE HISTORY

The science of history in Japan has made a most remarkable development during the last half-century, or, more especially, during the last ten years. A multitude of scholars are going in every possible direction in the vast field of this science, and the results of their scholarship are being published either in book-form or as articles in various learned magazines, ready for our use.

Before making a survey of present-day activities of scholars, however, I must pause here to examine the how and the why of the present trends of research. For a proper understanding of the background, I believe, leads necessarily to the understanding of present tendencies of scholarship and of the peculiar methods of different schools.

This amazing progress in the study of history has been, of course, concomitant with the equally surprising progress of Japanese civilization, both moral and material. It should be remembered, however, that the foundation of recent achievements had been in a gradual process of building up for some fifteen hundred years prior to the Great Restoration of Meiji; for, all that time the study of history had progressed abreast of the progress of national civilization. We have at our service historical documents from all periods, dating from the seventh and eighth centuries, when the two histories of the *Nihonshoki* and *Kojiki* were recorded, and, together with these, works of pure literature such as the *Manyôshû*, *Kokinshû* and *Genji-Monogatari*. These point eloquently to the well-organized social conditions in all periods of our history that were conducive to scholarship and creative literature. And that is quite an exceptional situation in the history of the world.



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Shall we, for example, look into the condition of the world five hundred years ago? Five hundred years ago, no world-atlas showed either Africa or America on its face. What about a thousand years ago? King Alfred had just unified the peoples of Britain, and his kingdom was just beginning its long career toward its present greatness. When the world found itself in this state, Japan, quite apart from the Western countries, was producing the *Nihonshoki* and five other books of national history, embodying ideals of her own. As time moved slowly on, and as Japan's civilization deepened in quality and widened in outlook, the people of each age satisfied their need for keeping periodical accounts by producing histories. This may be roughly observed in the following chronological table.

Belles Lettres	History	A. D.	Contemporary Events in the West
<i>Manyôshû.</i> 萬葉集	<i>Kojiki.</i> 古事記 <i>Nihon Shoki.</i> 日本書紀	700	
	<i>Shoku Nihongi.</i> 續日本紀 <i>Nihon Kôki.</i> 日本後記 <i>Shoku Nihon Kôki.</i> 續日本後記 <i>Montoku Jitsuroku.</i> 文德實錄 <i>Sandai Jitsuroku.</i> 三代實錄	800	
<i>Taketori</i> <i>Monogatari.</i> 竹取物語  <i>Kokinshû.</i> 古今集		900	Norman Supremacy

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Belles Lettres	History	A. D.	Contemporary Events in the West
<i>Genji Monogatari.</i> 源氏物語	<i>Heiga Monogatari.</i> 平家物語 <i>Okagami.</i> 大鏡	1000  1100	
<i>Shin Kokinshū.</i> 新古今集			
<i>Hogen Monogatari.</i> 保元物語	<i>Gukanshō.</i> 愚管抄 <i>Azuma Kagami.</i> 足利鏡	1200  1300	Magna Carta
<i>Taiheiki.</i> 太平記	<i>Jinnō Shōtōki.</i> 神皇正統記	1400	Dante
( <i>Yōkyoku.</i> ) 謡曲	<i>Zenrin okubōki.</i> 善隣國寶記		Cape of Good Hope Discovered. The New World Discovered.
( <i>Kyōgen.</i> ) 狂言	<i>Honchō Tsūgan.</i> 本朝通鑑	1500 1600	Shakespeare.
<i>Saikaku.</i> 西行 <i>Chikamatsu.</i> 近松	<i>Dokushi Yoron.</i> 讀史餘論 <i>Da Nihon Shi.</i> 大日本史	1700	
	<i>Nihon Kaika Shōshi.</i> 日本開化小史 <i>Shigaku Zasshi.</i> 史學雜誌	1800 1900	Goethe. Independence of America. Napoleon. Kant.

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These books are not only historical documents, but an expression of the scholars' conception of what history should be, the ideals and idealisms of which have been handed down from generation to generation. One principle runs through all these histories—and that is the principle of selection. It is clear that each historian collected all possible materials, both historical and literary, that had been transmitted to him, and selected his material according to his ideal of history, adjusting the factual and traditional to the contemporary system of government. This attitude is clearly seen in all the histories, and may be regarded as reflecting the national character, which leans toward the practical rather than the theoretical.

One may recognize something of the Chinese type of history-book in our oldest history, the *Nihonshoki*. But the Chinese prototypes of that time show a principle in composition fundamentally different from that of the *Nihonshoki*. I refer to the latter's conception of the divine origin of the nation; that, first, there was the age of the gods, and second, the country has been governed by rulers of divine lineage. This ideal is the prime motive behind the composition of the *Nihonshoki*, and it has been the belief of the nation to this day. This characterizes our national constitution and it is the cherishing of this on which the development of our national civilization has been based.

In this lies the key to Japanese history—which is unique in the history of the world. Such a tendency may be seen in all other phases of our civilization. Though the Nara period was an age when Japan was busy receiving and absorbing the influences of China, she showed much discretion in adopting only that which suited her, and in such ways as were best for her. For instance, in law the Japanese followed the Chinese example in their organization, but the very first clause is quite Japanese

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in that it is concerned with the gods and their rituals, and has no parallel in Chinese law. The same principle is seen running through the history of Japanese Buddhism, and art and literature as well. The quality that made the *Nibonsboki* peculiarly Japanese was quite absent from the histories of China; it was born in the Japanese, and not borrowed from their continental neighbours. This quality is more and more accentuated in later times. Except for the "six histories" compiled by Imperial Order, many have been compiled by powerful families. For instance, the *Eiga Monogatari* was a kind of family history of the Fujiwaras who occupied the positions of Sesshō (regent) and Kampaku (the chief councillor of the State); and the *Azuma Kaganri* was compiled by the Kamakura Shogunate. Thus, in each period, the actual rulers of the country left their histories behind them naturally more or less centred around the families, but nevertheless chronicles of the times. It is made clear in these books that only a portion of ruling authority was relegated to powerful families such as the Fujiwara and the Kamakura Shogun and that they were thus placed in a position to manage compiling such books. I regret very much that I cannot make a more detailed survey of these circumstances within the limited time.

Alone to the east of Asia, and alone in the west corner of the Pacific, Japan, after two thousand years of her own civilization, found herself suddenly, in the middle of the nineteenth century, awakened by the powers of the Western World. But, as rapidly she was awakened from her long, peaceful sleep, so rapidly she took her place in a world new to her, having achieved that marvellous Restoration of Meiji. But, if I may call it to your attention here, this was not the first time she had taken part in the affairs of the greater world.

More than a thousand years ago when the Arabians were actively engaged in trade on the Indian Ocean, and, at the same

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time, in exchanging the ideas and goods of East and West, the coral of the Mediterranean, ivories from Africa, spices from India, and other goods were being imported into China as from "the West", then further into Japan through Chinese merchants. Some of our men went over to China for merchandise. All this activity is recorded in the *Sandai Jitsuroku*, and is reflected in contemporary literature, the representative of which being the *Taketori Monogatari*, whose theme is taken from the adventures of the time. For some time afterwards, these smaller "worlds" were to remain ignorant of one another, connected only through the goods they produced. But the material aggrandizement of one independent country led to its close contact with another, thus causing the world to be more and more world-conscious.

When the countries of Europe were independent of one another under the feudal system, the development of industry was gradually bringing a more nationalistic unity to each independent people. A great stimulus to this was the desire of the Europeans for luxuries from the Orient and the formation of a new social class that could afford such extravagance. Thus ships of Europe were lured East, and Portuguese merchantmen found their way to Japan. Japan, in similar social and industrial conditions, likewise extended her market, sending her merchant marine as far as India. If at that juncture, Japan had not closed her doors because of certain political considerations, there is no knowing what might have become of her culture, or the civilization of the East or of the West during those three hundred years.

What were these political considerations? The Tokugawas were in actual control of the country and were reigning supreme in the Shogunate régime after succeeding the Shogunate governments of Kamakura and Muromachi, and their chief concern was for the renown of the Tokugawa family. As a result, Japan

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was to remain alone and aloof in the East, apparently in a state of self-contentment in a tiny world of her own. In the West, on the other hand, the nations were enjoying the rapid and free progress of civilization during the seventeenth and eighteenth centuries, and so it was an inevitable consequence that Japan was obliged to open her doors to participate in quite another current of history. When she did awake, however, she was not too drowsy to realize that her sleep had been altogether too long and wasteful—three hundred years!!—and that her self-contentment had been a false sort of peace. Resolve she did to make up for her lost interlude. On her own foundations she busied herself in building up a new cultural structure by adopting Western cultures to the end of reaching their level as quickly as possible. Consequently, Japan's civilization began to take on new forms in every aspect. The science of history, too, was ready for a new development.

Outside of the flow of the world's activities, Japan for three hundred years was concerned only with how she could remain in her peaceful seclusion. All that time she was able to cultivate her civilization to its fullest extent, but when she found herself surrounded by the powers of the West, she realized that she was being looked down upon by them, for they had finished their nationalistic unification and were now big and strong with an imperialistic background. It was necessary, therefore, for her to know the historical background with which their modern greatness had been achieved. So it was that the first ten years or so after the Meiji Restoration were devoted to the study of European history. Out of the chaos of this transitory time a book with notable merits came forth: Dr. Ukichi Taguchi's *Nihon Kaika Shūshi*. In 1877 A.D., the year when Old Japan essayed a severe criticism of New Japan in the violent trial of the Seinan Battle, Dr. Taguchi, a youth of twenty-three, decided

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to write a history of Japanese civilization in the manner of H.J. Buckle who approached the study of English civilization with the critical attitude of the principles established by the natural sciences. This attitude of his proved to have the same effects as the New Government's victory in the Seinan Battle, in that they both forced conservatives away from their support of the old Japan, and caused them to cooperate with the new. The sources of Dr. Taguchi's history of Japan were the five-hundred-year-old *Jinnō Shōtōki*, a history of Japan that Kitabataké Chikafusa compiled for the Emperor Gomurakami, and the hundred-year-old *Dokushi Yoron*, a political history of the country by the Shogunate statesman, Arai Hakuseki. Dr. Taguchi attempted to grasp Japanese history in the light of his knowledge of European history. The *Nihon Kaika Shōshi* was completed after some years of concentrated effort by Dr. Taguchi. In the meantime, a new government had been gradually emerging. It was thought advisable to understand European history in order to find a basis for the new system of government. The first step to be taken, however, was to regain a knowledge of Japanese history itself in all its phases. The government therefore established institutes for research in various phases of Japanese civilization. It is worthy of note that this was the first attempt at a systematic study of Japanese history. For instance, the Department of Finance compiled *Dai Nippon Sozei-shi* (A History of Japanese Taxation), a history of the land system, weights and measures, the prices of commodities, etc. and *Dai Nippon Kabei-shi* (A History of Japanese Coinage), a historical survey of the development of coins and their values. The Department of Justice compiled *Tokugawa Kinrei-kō* (A Study of Tokugawa Sumptuary Legislation) which is a study of the Shogunate legislation. The Department of Foreign Affairs published *Gaikō Shi-kō*, (A History of Diplomacy and Foreign Trade),

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and the Department of Agriculture and Commerce, *Dai Nippon Nô-shi*, (A History of Japanese Agriculture). These and many others provided a basis for a correct understanding of the history upon which were to be founded the policies of the new government. Most of these books have remained in bureaucratic obscurity, but the more important ones have been published and have proved to be a guide to the study of history for succeeding generations. A fact to be noted is that those problems which should have been treated in the light of their relative significance were taken up separately and worked out independently by several Government offices. All this took place around the twenties of the Meiji era.

The Bureau of Historiography, then under the direct supervision of the Government, was later removed to the Imperial University of Tokyo. This institution had been established immediately after the Restoration in accordance with the policies of the Emperor Meiji, but did not begin actual work till a little later. After its removal to the Imperial University, it resumed its activities in collecting and investigating historical data, which were published as *Dai Nihon Shiryô* (大日本史料 Materials for a Comprehensive History of Japan) and *Dai Nihon Komonjo* (大日本古文書 Old Japanese Documents). The activities of the Bureau of Historiography are now being carried on under the presidency of Dr. Zennosuké Tsuji, who succeeded Dr. Sanji Mikami.

*Dai Nihon Shiryô* is a history following the *Sandai Jitsuroku*, the last of the series of "six histories." It begins where the *Sandai Jitsuroku* left off, and the subsequent ages are divided into sixteen divisions. Each division was assigned to a responsible editor, who, with the aid of several assistants, set himself to the task of collecting and investigating materials of his period and of recounting the history, based on these materi-



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als, in chronological order. The division titles of the entire plan are shown below, of which about one hundred and thirty volumes have been published.

Section	Period	A.D.	Reign	Completed to : Volume	Date
I	Early Heian	887-986	Emp. Uda- Emp. Kwazan	VIII	May, 947
II	Middle Heian	986-1086	Emp. Ichijō- Emp. Shirakawa	IV	Dec., 1003
III	Late Heian	1086-1185	Emp. Horikawa- Emp. Gooba	VI	Apr., 1103
IV	Early Kamakura	1185-1221	Emp. Gooba Emp. Juntoku	XVI Supp.	Jan., 1193 Dec., 1203
V	Late Kamakura	1221-1333	Emp. Gohorikawa- Emp. Godaigo	X	Nov., 1247
VI	Kemmu Restoration and the Northern and Southern Dynasties	1333-1397	Emp. Godaigo- Emp. Gokamcyama	XXVI	July, 1365
VII	Early Muromachi	1397-1466	Emp. Cokomatsu Emp. Gotsuchimikado	V	Dec., 1391
VIII	Middle Muromachi	1466-1508	Emp. Gotsuchimikado Emp. Gokashiwabara	XVI	Jan., 1485
IX	Late Muromachi	1508-1568	Emp. Gokashiwabara Emp. Ōgimachi	III	Mar., 1512
X	Azuchi	1568-1582	Emp. Ōgimachi	IV	Sept., 1570
XI	Momoyama	1582-1603	Emp. Ōgimachi- Emp. Goyōzei	V	Mar., 1584
XII	Yedo I	1603-1680	Emp. Goyōzei- Emp. Reigen	XXXI	Oct., 1619
XIII	Yedo II	1680-1716	Emp. Reigen- Emp. Nakamikado		
XIV	Yedo III	1716-1786	Emp. Nakamikado- Emp. Kōkaku		
XV	Yedo IV	1786-1853	Emp. Kōkaku- Emp. Kōmei		
XVI	Yedo V	1853-1867	Emp. Kōmei- Emp. Meiji		

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This *Dai Nihon Shiryô*--being rather voluminous, *Shiryô Sûran* (史料索引 *Shiryô Index*), its concise résumé, is being published simultaneously. The best procedure for a history student would be to map out a general plan according to the *Index* and then go to the *Shiryô* for more detail and final documentation. If he wishes to go still further, the next and last resort would be *Dai Nihon Komonjo*. This is a collection of historical documents of great importance such as Imperial Rescripts, documents in the possession of some distinguished temples and shrines or of ancient *daimyo* families. These documents have been investigated, studied, and classified for publication. Of this comprehensive series thirty-three volumes have been published so far: twenty covering the period 701 A.D.-780 A.D. (viz. from the second year of Taihō to the eleventh year of Hōki) and thirteen separate collections.

No. 1.	Kōyasari Documents 高野山文書	8 vols. (completed)
No. 2.	Asano Documents 淺野家文書	1 vol.     "
No. 3.	Datō     " 伊達家	10 vols.   "
No. 4.	Iwashimizu     " 石清水	6 vols.     "
No. 5.	Sagara     " 相良家	2 vols.     "
No. 6.	Kanshinji     " 観心寺	1 vol.     "
No. 7.	Kongōji     " 金剛寺	1 vol.     "
No. 8.	Mōri     " 毛利家	4 vols.     "
No. 9.	Yoshikawa     " 吉川家	3 vols.     "
No. 10.	Tōji     " 東寺	3 vols.     "
No. 11.	Kohayagawa     " 小早川家	2 vols.     "

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No. 12.	Uesugi Documents 上杉家	1 vol. (completed)
No. 13.	Aso 阿蘇	3 vols. „

In addition to these there is a series dealing with the closing years of the Tokugawa Shogunate, that is, from the sixth year of Kaei (1853 A.D.) and on. Of this series, *Bakumatsu Kankei Monjo* (幕末關係文書 Documents Related to the Close of the Tokugawa Régime), twenty-five have been published so far. In this connexion, mention may be made of a few others. Immediately after the Restoration the "Shûshikyoku" compiled *Fukkoki* (復古記 The History of the Restoration) which is now being published. Later, in 1911, there was established the "Bureau for Compiling the History of the Restoration" in the Department of Education, whose duty has been to investigate and conduct research into historical events of political importance that took place from 1856 to 1870—that is, from the year of the Emperor Kōmei's coronation to the year of *Haihan-Chiken* (the abolition of clans and the establishment of prefectures). The first drafts of these manuscripts, which have been completed so far, amount to no less than 4,180 volumes, which have not yet been published. Nor are these historical materials available to the general public. Fortunately, however, some of the scholars engaged in this vast enterprise have published the results of their collateral research either in books or articles, and students of that particular period may do well to refer to them. Some of the more important ones are:

- Fujii, Jintarō: *Meiji Ishinshi Kōwa*  
 藤井甚太郎 明治維新史講話  
 (Lectures on the History of the Meiji Restoration)
- Fujii, Jintarō; Moriya, Hidesuké: *Sōgō Nihonshi Taikéi—Meiji Jidai*  
 藤井甚太郎 森谷秀亮 綜合日本史大系—明治時代  
 (A Comprehensive History of Japan  
 —The Meiji Period)

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- Ôtsuka, Takematsu: *Bakumatsu no Gaikô*  
大塚武松 幕末の外交  
(Diplomacy in the Closing Years of the  
Shogunate)  
(Iwanami Koza—History of Japan)
- Fujii, Jintarô: *Meiji Ishin*  
藤井甚太郎 明治維新  
• (The Meiji Restoration)  
(as above)
- Fujii, Jintarô: *Kempô no Seitei*  
藤井甚太郎 憲法の制定  
(The Founding of the Constitution)  
(as above)
- Moriya, Hidesuké: *Jôyaku Kaisai*  
森谷秀亮 條約改正  
(Treaty-Revisions)  
(as above)
- Moriya, Hidesuké: *Meiji Ishinshi*  
森谷秀亮 明治維新史  
(A History of the Meiji Restoration)  
(A Course in History Education cf. p. 49.)

Now we may mention books for more specific reference. The Bureau of Historiography has been occupied with the enormous task of compiling *Dai Nihon Shiryô* (Materials for a Comprehensive History of Japan) and *Dai Nihon Komonjo* (Old Japanese Documents). *Dokushi Biyô* (讀史備要 A Companion to History), a dictionary-like reference book, gives detailed answers to such questions as would confound the ordinary student, e.g., the various systems relating to government offices and ranks, the history of provinces and counties, and their administrative systems; seasons, calendars, the sexagenary and zodiac circles; monetary systems, coinage and prices; signatures and seals; heraldry and genealogy; etc., etc. *Komonjo Jidai Kagami* (古文書時代鑑), *Kokan Shûei* (古簡集影), *Shirin Juhô* (史林聚芳) are indispensable as criteria for determining the authenticity of important documents, books, portraits, paintings, calligraphic works, etc., for they

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contain the photographic reproductions of all genuine ones with explanatory notes. All these are the results of the most thorough investigations on the part of entirely reliable specialists, and the ordinary student of history may depend upon them with perfect confidence.

The Bureau of Historiography is under direct control of the government and not open to the public. Historical documents have been gathered there by the thousand from every nook and corner of the country and the number of its collected materials is enormous. Of these the important ones, more than one hundred and fifty thousand in number, have been reproduced by a photographic process, and are available to special scholars. Simultaneously with the establishment of the Bureau, history courses were opened at the Imperial University, given by professors versed in the old-time Chinese classics and yet with a fair understanding of Western cultures. They were Dr. Yasunori Shigeno (重野安禪), Dr. Kunitaké Kumé (久米邦武) and Dr. Hisashi Hoshino (星野 恒). Their work, done in collaboration, *Kokushigan* (國史眼), is worthy of special note as a study of the entire range of Japanese history, to be classed with *Nihon Kaika Shoshi*. *Kokushigan* is substantially the text of the lectures the three professors delivered at the University at that time. Both the Bureau of Historiography and the University concentrated their new energies on research into the political history of Japan, because studies of social, economic, and legal history had just been completed, for the time being anyway, by various Government Departments. The policy of the Bureau was to divide Japanese history into periods, each period being investigated by a responsible editor with the aid of several research assistants. In this way the political history of each period was investigated with the greatest care and minutest attention. This method has come to be the traditional type of scholarship of the University.

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The scholars carried their research deep into their own periods, and, as a natural result, they come to possess tremendous learning, as far at least as the political phases of Japanese history are concerned. The research method of the Bureau was strictly documentary; facts were to be treated only as facts, and all subjective interpretation was avoided as much as possible. All this, one must admit, is sound scholarship. But the inevitable consequences were a narrowness of view and a lack of coordination. It was difficult to enlarge the range of research in order to deal with the problems of history in their larger and more relative bearings. It should be remembered that the emphasis on political history resulted in the neglect of other phases of history—philosophic, religious, literary, artistic, financial and economic. The understanding of these is prerequisite to the full apprehension of the essential points of historical problems, and the independent methods of the Bureau were quite inadequate. One unfortunate characteristic of their tradition is this shortcoming. The greatest stimulus to this type of scholarship was German historiology, as it happened that the department of history was under the direction of a German teacher, Ludwig Riess.

Dr. Riess, together with the already-mentioned Drs. Shigeno, Kumé and Hoshino, in 1890 organized the Shigakkai (史學會), an academic society for studies in historiology. At the time of its establishment, the Society had a membership of about a hundred, and started publishing its organ, the *Shigaku Zasshi* (史學雜誌). That was nearly simultaneous with the promulgation of the Constitution. Just as the new representative government pointed in the direction of the future development of Japan, so did this organization aim at doing away with the old concept of historiology—a concept that had been moulded by the Tokugawa Shogunate and, at the same time, was deep-rooted

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among the people—an historiology whose motto was "The Good shall be rewarded and the Wicked punished," which is the point of view of the antiquary. Thus the time-honoured attitude was abandoned, and a new scientific approach substituted in the study of past institutions. This attitude was in harmony with the policy of the Bureau of Historiology, that history should record objective facts, and not be modified by conditions peculiar to the time of the compilation of the history. This theory of historiology has long been the orthodox tradition of scholarship in history. It was a resolute attitude, until then unknown, and determined the trend of historiology in the Meiji era. With the application of this admittedly orthodox theory to actual research all through the Meiji period, many articles and theses fashioned in this tradition were published, finally culminating in *Nihon Jidai-shi* (日本時代史) published toward the close of the era. This was a voluminous history of Japan, divided into twelve periods, for each of which a specialist was responsible. The history of each section is given with minute care, but it seems rather naïve to us to-day. Its emphasis on political history makes it unbalanced, but it is all the more typical of the time because of its very shortcomings. This tradition gradually permeated primary schools, middle schools and high schools, with the result that Japanese history became, instead of an organic whole, unrelated fragments. The average man did not quite grasp the fundamental point of how Japanese society had developed in its widest interrelationship. This unfortunate condition—studying history piece-meal and the consequent neglect of the coordinated whole—has led to the assumption that Japanese history is extremely difficult to understand. When any attempt was made, outside schools, to cultivate an interest in history in those who were disappointed with academic history, orthodox historiology did all it could to put an end to

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it. I mean by "interest", such pastimes as the love of public story-telling and enjoyment of antiques. Whether or not *buiken* and *tankas* are true literature, they are very dear to the Japanese in general. In the same way, popular history in the theatre, in music and movies, be it ever so far from scholarly, has an enormous appeal to the people. It is natural that there should be a discrepancy between academic history, based on scholarly research, and popular history which is, after all, little more than a form of recreation. This popularized form has done much to present history to the populace in an interesting manner that is of little significance to the academician. And that, in turn, has encouraged the "popular" historians to come forward with their story to tell, until, in the public eye, they seem to belong to a definite type of scholarship. Nor is it to be denied that they have had a large share in the gradual spread of interest in historiology. While professional historians were busy digging deep into the political aspects of history, popular historians were succeeding in discovering a history left untold in the authenticated documents. It is to their credit that their efforts have done not a little for the advance of historiology in general. This tradition, quite apart from the orthodox school, had gained considerably in influence by the time of the establishment of the Shigakkai (The Historical Society), and indirectly caused the initiation of a new periodical called the *Shikai* (史海) by Dr. Ukichi Taguchi (田口卯吉), author of *Nihon Kaika Shōshi*. Ten years later the Historical and Geographical Society of Japan was established, with Dr. Teikichi Kida (喜田貞吉) as leader; and its organ, *Rekishi Chiri* (Historical Geography), advocating a cooperative study of history and geography, began its activities in conjunction with students of local history in all parts of the country. The *Shikai* was discontinued long ago, but the *Rekishi Chiri* has continued to date as the oldest periodical next to the *Shigaku*



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*Zasshi* (Historical Review). In the campaign for the popularization of history in which the *Shikui* and *Rekishi Chiri* were pioneers, unscholarly subjects had to be studied as much as the scholarly ones. The *Chûû-Shidan* (中央史壇) was started in this spirit of "unscholarliness", which was the explanation of its one-time popularity, but that very quality caused the magazine to be discontinued at the beginning of the Showa era. Those who studied only the interesting side of history from such magazines, formed themselves into local groups and began studying the history of localities. This is still active to-day all over the country, and is responsible for the publication of no less than several dozen small magazines, some of which have attained a fairly high level of scholarship. The year 1933 witnessed the birth of *Rekishi Kôron* (Historical Review) which may be regarded as a resurrection of the *Chûû-Shidan*.

All this time new Japan was in a gradual process of orderly organization. It was her lot to be at war with China over certain Korean issues, and with Russia whose interests in Korea and South Manchuria were, she found, in conflict with her own. Emerging as victor in both contests, she was able to strengthen her constitution all the more. About that time a small incident at Sarajevo took on vast significance and the nations of the world were soon involved in a great war. Japan was obliged to participate in it on account of the Anglo-Japanese Alliance, and it was her part to clear the Far East of German control, in which she proved successful. While the industrial plant of Europe was being mobilized to supply the military machine, Japan was able to widen her markets in the Orient at great speed. As a result, national wealth increased by leaps and bounds, and the general public came to have enough leisure to concern itself with so-called cultural matters. Nor was the study of history considered as outside culture. The history of thought, of religion, of art,

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of law, of economics, and so on, that had been neglected by historians since the early years of Meiji, when the Government took upon itself the study of these as the basis of a new government, came to be seriously re-examined. But the study of one aspect of civilization was pursued by specialists in that aspect. For instance, economic history was being studied solely by economists, legal history only by law students, and, the history of literature only by students of literature. All in all, it was historiography by the specialist: a phase of history was studied by the specialist of that phase with the aid of all his resources accumulated through research. And historical scholars were not engaged in the study of any particular department of national culture. They had studied, for instance, the economic or legal history of Europe, and then attempted to draw the same conclusions from and find the same formulae in the history of Japan. It must be admitted that this method did help to give a clearer outline of Japanese history, but it was not without its weaknesses. It was not a comprehensive enough method to find the proper position of economics or law in the entire system of national history, as the problems of each branch of history were not viewed in the full light of the history of their respective ages. The study of history by scholars of thought, religion, art, literature, etc., was also carried on fairly successfully, but their lack of full understanding of the whole of history caused their labours to end in unrelated blind-alleys of research. But, on the other hand, such an approach to history was stimulated by post-war social problems and gradually became popular. This heterodox approach to history seems now more active than that of the regular historian.

Accepting this challenge, orthodox historians began to study cultural history actively. What they succeeded in doing was to study the history of various departments of national civilization

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—thought, religion, art, law, economics—as separate and independent subjects and simply added their newly-gained knowledge to that already acquired in the field of political history. And the outcome was referred to as cultural history. Cultural history—or the history of civilization—as an organic whole, however, was not quite conceived by them. They failed to grasp the most vital point, that these departments of history were interrelated and together made up the history of successive times. It was just about then (1922) that the twelve-volume encyclopaedic history of Japanese civilization by twelve men was completed. This is called *Nihon Bunkashi* (日本文化史) or The History of Japanese Civilization. This tradition, with substantial improvements, has come down to this day as one of our most noteworthy schools of history.

I must pause here to call your attention to the remarkable development of the art of printing coincident with the rapid progress of industry. The Japanese learned the art of block-printing long ago from the Chinese, and its progress was not uncreditable. But then they acquired a new art from the Europeans in the closing years of the Tokugawa period, and began to modify it to meet their needs by applying to it the abilities they had already gained in such work. As early as 1870 a daily newspaper was started in Yokohama and the manufacture of movable type was undertaken. The latter industry has since then made a rapid advance, side by side with other phases of the art. All this has done much to promote the advance of studies in history. The first memorable instance was the establishment by Dr. Ukichi Taguchi, author of *Nihon Kaika Shōshi*, of a firm called Keizai Zasshi-Sha (經濟雜誌社 The Journal of Economics Publishing House), where the printing of national classics was planned and carried out. That was *Kokushi Taikei* (國史大系 Omnibus of Japanese History) in thirty-three volumes, comprising

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*Nihon Shoki* and other documents that are significant for the study of national history. This was followed by the publication of the *Gunsho Ruijū* originally edited by Hanawa-Hokiichi. (*Kokusshi Taikei* has been carefully re-edited by Dr. Katsumi Kuroita (黒板勝美), one of the prize pupils of Dr. Taguchi, and is now being published.) The art of printing had made such progress, and popular interest in history was now so widespread that business people found it a paying proposition to reproduce the classics. And so they did in rapid succession. This new development, together with the government enterprise mentioned above, of publishing *Dai Nihon Shiryō* and *Dai Nihon Komonjo*, has facilitated the study of history and has afforded much convenience to the student. It is no exaggeration to state that nearly all valuable historical literature has been printed. Of course there are a large body of historical material and a great number of original documents still unpublished. Together with the development of the art of printing, there was also a marked advance in the process of photographic reproduction of important historical material. The most outstanding instance of the latter undertaking was the reproduction by Koten Hozon Kai (古典保存會 The Society for the Preservation of Classics) of the Shimpukuji MS. of the *Kojiki*. The Marquis Maeda household has made reproductions of precious documents treasured by the family, and the Keijo Imperial University has reproduced *Richō Jisuroken* (李朝實錄 The History of the Li Dynasty). All these are to be found in the Ueno Library and other large libraries.

At the same time Japanese colleges began to reorganize themselves into universities, with chairs in Japanese history. Those universities which had had no college of letters now came to be equipped with one, in which courses in Japanese history were established. As the faculty and facilities of universities improved, the graduates from these schools grew greater in number.

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That, however, is rather a recent phenomenon. The universities organized history societies of their own, which began to undertake the publication of periodicals. The chief ones thus initiated are as listed below : (Cf. pp. 45-46)

<i>Shirin</i>	1916	Kyoto Imperial University
<i>Shigaku</i>	1922	Keio University
<i>Shiyen</i>	1928	Rikkyo College
<i>Shigaku Kenkyū</i>	1929	Hiroshima Bunrika College
<i>Shiyen</i>	1929	Kyushu Imperial University
<i>Kokushigaku</i>	1929	Kokugakuin College
<i>Seikyū-Gakusō</i>	1930	Keijo Imperial University
<i>Shichō</i>	1931	Tokyo Bunrika College
<i>Shikan</i>	1933	Waseda University
<i>Shigakka Kenkyū Nempō</i>	1934	Taihoku Imperial University
<i>Bunka</i>	1934	Tohoku Imperial University

Of these the *Shirin* and the *Shigaku* were started at comparatively early dates, and that is because history courses were begun early at the Kyoto Imperial University and at Keio University. Most of the rest have come out one after another since 1928. The *Seikyū-Gakusō*, however, is not the sole product of the Keijo Imperial University, but a joint undertaking of the scholars of the University and the Society for the Compilation of Korean History which is under the direct supervision of the Government General of Chosen. Now that there are a great number of university organizations for historical study, with their respective journals, the *Shigaku Zasshi* of Shigakkai, that was once the sole learned institute in Japan and the very centre of scholarship in history of the country, has now come to look as if representative merely of the historiological tradition of the Tokyo Imperial University.

When a statement is made to the effect that each university has its own history study group which publishes a learned magazine, one may be led to think that there are several distinct

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schools of history. But, as a matter of fact, one or the other of the two traditions, on which I have dwelt at some length, dominates in any one university. It is difficult, therefore, to find any radical differences in the types of scholarship upheld by the universities. In other words, magazines with substantially similar contents are being published from various sources. The *Shigaku Zasshi* and the *Bunka* are monthly, and others are issued from two to four times a year.

The two schools, with their various subdivisions, form what may be called the orthodox tradition of historiology. When this tradition was ready to establish independent branches in the universities, a new movement came into prominence. The economists grouped around the school of economics at the Kyoto Imperial University founded *Keizaishi Kenkyū Kai* (經濟史研究會 The Society for Studies in Economic History), which was followed by the establishment of *Shakai-Keizaishi Gakkai* (社會經濟史學會 The Society for Social & Economic History) in Tokyo, an organization of the scholars who had been studying independently social history or economic history in various universities and colleges. Thus the *Keizaishi Kenkyū* (經濟史研究 Studies in Economic History) was launched on its career in 1929, and the *Shakai-Keizai Shigaku* (社會經濟史學 Studies in Social and Economic History) in 1931. The purpose of the activities of these societies is to publish the results of studies in social and economic history that has been most neglected by the orthodox school. The two, however, exhibit unlike characteristics. The Kyoto group is an institution for the study of Japanese economic history, with Dr. Eijirō Honjō (本庄榮治郎) as its leader. The articles published in their magazine are those by the members of the group. The type of scholarship Dr. Honjō stands for has been followed by all the members. Their method is to treat problems in economic history individually, much like the method

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of the earlier orthodox historians in approaching their individual problems in political history. The Tokyo group, on the other hand, does not limit itself to the members for contribution. And the theses published by the society represent various types of scholarship. However, the central figures are not the type of scholars who engage themselves in research, digging deep into documents, but are only amateurs with an interest in history. Consequently, it has been observed during the past few years that the leading articles are more often than not by young scholars of the orthodox school.

These movements in the study of history have produced many youthful scholars. They have been trained at the Tokyo Imperial University and at others; they have been able to compare all the existing traditions of historical scholarship; they have learned something of the good of traditional scholarship and have taken care not to repeat the faults of the past. Now, after years of quiet study, they have organized a research institute of history in order that they might publish the fruits of their research. The histories of Japan, the Orient, and the Occident have been studied in their respective departments, and the results of such studies have been made public once a month at the regular meetings. A magazine was established in 1933 to publish the results of individual research and was named "*Rekishiigaku Kenkyū*" (The Study of Historiology). The freshness and seriousness of its attitude was convincing enough of its promising youthfulness, and the subsequent activities of this group have been watched carefully by other scholars in history.

Just at that time the Manchurian Incident took place, to be soon followed by the Shanghai Incident. The result was that the Japanese suddenly became highly conscious of their fatherland. The progress of government and the development of industry since the Meiji Restoration were the natural results of

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a society which was rather liberal as compared with the social conditions in former Japan; but the Manchurian Incident furnished a turning point for both the government and the thought of the Japanese people. The study of history had been too much limited to the political. The study of social and economic history<sup>1</sup> had been carried on actively enough, but there had been too little done concerning a historical approach to the spiritual civilization of Japan. A need was keenly felt for re-appraising cultural Japan. The Department of Education established, under its direct control, the Institute for the Study of National Culture, as one means of promoting interests in Japanese spiritual civilization. About the same time, Mr. Kunihiro Ōkura started the Ōkura Institute for the Study of Spiritual Civilization, and invested a great deal of money in it. These institutes have been busily trying to attain their object by means of publications, lectures, and reproductions of valuable literature. In response to the demand of the times a magazine, the *Nibon Seishin Bunku* (日本精神文化 The Spiritual Civilization of Japan) was begun, but was discontinued after one year of activity on account of a too small circulation.

Increased and renewed interests in the study of history began to express themselves in many ways, so that the teaching of history came to be regarded as of great importance. For instance, the Society for the Teaching of History was established, with its monthly organ *Rekishi-kyōiku* (歴史教育 The Teaching of History), whose chief concern is to train and lead the history teachers of primary schools, high schools and girls' high schools. In addition, university extension courses have been projected. These have been known by the name of *kōza*<sup>1</sup> which are usually enormous publication enterprises. The representative ones are

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1. *Kōza* may mean "courses" or "lecture-series."



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the "*Iwanami Kôza*" (岩波講座) *Nihon Rekishi* (日本歴史 Japanese History) published by the Iwanami Shoten under the editorship of the Kokushi-Kenkyû Kai (国史研究會 The Society for the Study of Japanese History) with Dr. Katsumi Kuroita as the central figure; the *Rekishi Kyôiku Kôza* (歴史教育講座 "A Course in the Teaching of History") which is now being published under the editorship of the Rekishi Kyôiku Kenkyû Kai (歴史教育研究會 The Society for the Teaching of History). The former includes among its personnel nearly all history scholars in the country and is a collection of articles by these men on their favourite subjects. The latter is also a collection of treatises by specialists in various departments such as historiological methodology, outlines of each period, summaries of the history of government, economics, legal systems, diplomatic relations, philosophy and religion, etc.

Below is given a list of the societies mentioned so far, their publications, and the dates of issue. Although there have been many other learned magazines, (some having been discontinued), this list includes only those which are still current to-day.

(Cf. pp. 44-46)

(A) Monthlies	First Publ.	Societies
<i>Shigaku Zasshi</i> (Historical Review)	1890	Shigakkai (The Historical Society), Tokyo Imperial Univ.
<i>Kokugakuin Zasshi</i> (Kokugakuin Review)	1895	Kokugakuin Col.
<i>Rekishi Chiri</i> (Historical Geography)	1900	Nihon Rekishi Chiri Gakkai (The Historical Geographical Society of Japan.)
<i>Kôkôgaku Zasshi</i> (Archaeology)	1911	Kôkôgakkai (The Archaeological Society)
<i>Rekishi to Chiri</i> (History and Geography)	1917	Shigaku-Chirigaku-Dôkô-Kai (The Society for Historical and Geographical Studies), Kyoto

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<i>Keizaishi Kenkyū</i> (Studies in Economic History)	1929	Keizaishi Kenkyū Kai (The Society for Studies in Economic History), Kyoto
<i>Shakai Keizaishi Gakka</i> (Studies in Social and Economic History)	1931	Shakai Keizaishi Gakkai (The Society for Social and Economic History)
<i>Rekishigaku Kenkyū</i> (The Study of History)	1933	Rekishigaku Kenkyū Kai (The Historiological Society)
<i>Rekishi Kyōiku</i> (The Teaching of History)	1925	Rekishi Kyōiku Kenkyū Kai (The Society for the Teaching of History)
<i>Rekishi Kōron</i> (The Historical Review)	1932 (?)	Yusan Kaku
<i>Rekishi Kagaku</i> (The Science of History)	1932	Hakuyōsha

### (B) Quarterlies and those published less frequently

<i>Shirin</i>	1916	Kyoto Imperial Univ.
<i>Shigaku</i>	1922	Keio Univ.
<i>Shiyen</i>	1928	Rikkyo Col.
<i>Shiyen</i>	1929	Kyushu Imperial Univ.
<i>Shigaku Kenkyū</i>	1929	Hiroshima Bunrika Col.
<i>Kokushigaku</i>	1929	Kokugakuin Col.
<i>Seikyo-Gakusō</i>	1930	Keijo Imperial Univ.
<i>Shichō</i>	1931	Tokyo Bunrika Col.
<i>Shikan</i>	1933	Waseda Univ.
<i>Shigakka Kenkyū Nempō</i> (Annual Reports of the History Department)	1934	Taihoku Imperial Univ.
<i>Bunika</i>	1934	Tohoku Imperial Univ.

As the study of history has come to be regarded important in all quarters, it has become necessary to re-examine in the light of historiology other branches of knowledge that had been considered unrelated to history. Consequently in other fields of learning—for instance, in sociology, economics, pedagogy, literature and philosophy—historiological study has begun to be enthusiastically pursued, so that historical treatises written from

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this point of view frequently appear in learned magazines. Essays on history sometimes appear even in such magazines as "The Central Review", "Reconstruction", "The Japan Review", etc.—whose reading public are average members of the intelligentsia. If we again consider the conditions in the world of history in and after the Meiji era which have been dealt with so far, we may chart them as follows:

A. D.		Contemporary Events	Periodical	Books & Authors
1868	Meiji Era 1			
1877	10	Seinan Battle		Ukichi Taguchi: <i>Nihon Kaika Shoshi</i> (日本開化小史) Yasunori Shigeno: <i>Kokushigan</i> (國史眼)
1890	23	The Constitution promulgated	<i>Shigaku Zasshi</i> (史學雜誌)	
1894	27	Sino-Japanese War	—	
1900	33	Boxer Rebellion	<i>Rekishi Chiri</i> (歴史地理)	
1904	37	Russo-Japanese War	<i>Kokogaku Zasshi</i> (考古學雜誌)	<i>Nihon Jidaishi</i> (日本時代史)
1914	Taisho 3	The Great War	<i>Shirin</i> (史林)	
1926	Showa 1			<i>Nihon Bunkashi</i> (日本文化史)
1931	6	The Manchurian Incident	<i>Shakai-Keizai-Shigaku</i> (社會經濟史學)	<i>Sôgô Nihonshi Taikai</i> (綜合日本史大系)

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A. D.		Contemporary Events	Periodical	Books & Authors
1935	10		<i>Rekishi-gaku Kenkyū</i> (歴史學研究)	Iwanami Kōza : <i>Nibon Rekishi</i> (岩波講座 日本歴史)

In this way, studies in all branches of history—in politics, social conditions, economics and spiritual life, etc.—began to keep pace with each other. However, the study of history does not as yet seem satisfactory in its present method of compiling history as a whole by synthesis of the results of individual research.

Side by side with these movements in the learned world, political and social reformers began to claim something like the law of historical study operating in the changes in social conditions. Since the Japanese are greatly interested in history, as noted before, they are availing themselves of this interest to develop their political movements according to their desires. It cannot be considered a study of history, but a sort of political movement which is in striking contrast to the liberal academic attitude in historical study which has hitherto prevailed—as it is notably subjective and arbitrary. Furthermore it must be noted that this attitude has not come from within the learned world, but has arisen from the need felt in other parts of society. It is only natural that such a trend should combine and cooperate with political, or social reform movements, and, as a matter of fact, some of those who take this attitude are carrying on such movements. The upheaval in the socialist political movement must be taken into consideration as a reason for the prominence of this tendency. This movement has now diminished considerably, but a few years ago it was being carried on rather intensely. The socialists had also taken up the study of Japanese

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history, intending thereby to lay the foundation of their political doctrines and programme. But they only apply the formulae of their political theory to the scantiest of materials. It goes without saying that theirs is not a real study of history.

The disciples of these two attitudes are alike in that they have their own ideologies for their social movements before they ever begin the study of history; so that they gather only such materials as are thought necessary for disguising their theories as truths in accordance with their formulae—ignoring the objective conditions prevailing for many years. Their study, therefore, cannot be characterized as the study of history.

At present the study—or mock study—of history in this manner is being very energetically carried on, making a striking contrast with the learned world of only ten years ago.

I hope that I have made clear the general trends in the study of history, from the Meiji era to the present, and also the change in methodologies and in the chief research publications.

It is of course a sign of brisk activity in the learned world, and therefore a matter for great joy, that many academic achievements in this field have been published in book or article form; but this has only made it all the more difficult for us to read and understand all the articles in learned magazines each month. Thus, an urgent need was felt for a book which would furnish us with a general description of the accomplishments of each year, and with a brief introduction to and criticism of its works. And so it was that annual reports and year books came to be published (Cf. p. 46). Among them *Kokushigaku-kai*. (國史學界) which is compiled by the Yoyogi Kai (代々木會), has been continuously published since the fourth year of Showa. The Yoyogi Kai consists of about ten members under the leadership of Marquis Tsukuba (筑波侯爵). Besides, there is *Rekishigaku Nempō* (歴史學年報 Year Book of Historical Studies) published by the

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Rekishigaku Kenkyû Kai (The Historiological Society). The former confines itself to Japanese history, while the latter arranges and criticizes academic accomplishments in all fields of Japanese, Chinese and European history. They each give lists of articles and survey the general tendencies of historical study. With regard to economic history *Keizaishi Nenkan* (經濟史年鑑 Year Book of Economic History) is published by the Keizaishi Kenkyû Kai (經濟史研究會 Society for Studies in Economic History). Besides these functions they also prepare lists of treatises appearing in foreign as well as Japanese magazines. Especially the *Rekishi Chiri* (Historical Geography), the *Rekishigaku Kenkyû* (The Study of History) and the *Keizaishi Kenkyû* (Studies in Economic History) contain introductions and criticisms of the most noteworthy studies. One book is concerned with the conditions of historical study since the Meiji era—*Meiji Igo ni okeru Rekishigaku no Hat-tatsu* (明治以後に於ける歴史學の發達 The Development of Historiology since the Restoration), compiled by the Rekishi Kyôiku Kenkyû Kai (The Society for the Teaching of History). The way in which the study of Japanese, Chinese and European history has been conducted since the Meiji era is described and criticized in this book by specialists in each field. This is a very handy book dealing with matters up to the fifth year of Showa. Criticism of studies after that time is contained in the above-mentioned annuals, and in the *Rekishi Kyôiku Kôza* (A Course in History Education) there are still more detailed criticisms. In addition, among the books containing only lists of theses, there is *Kokushi Ronbun Yômoku* (國史論文要目 Index to Theses in Japanese History) compiled by the Otsuka Shigaku Kai (大塚史學會 Otsuka Institute of Historiology). Among the above-mentioned magazines only the *Shigaku Zasshi*, the *Rekishi Chiri*, the *Shirin* and the *Rekishi to Chiri* prepare complete lists of the articles appearing in their own magazines.

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Among dictionaries, *Kokusshi Daijiten* (國史大辭典 Dictionary of Japanese History) is the best, I think; and, among atlases *Dai Nihon Dokushi Chizu* (大日本讀史地圖 Atlas of Japanese History) compiled by Tôgo Yoshida (吉田東伍) and Koreto Ashida (蘆田伊人) is the best, but this is primarily an atlas of political history and therefore is not useful to show the development of industry and communication. This book, however, is representative of one of the attitudes of scholarship mentioned above. So much for the authoritative atlases.

Next let me enumerate, in the list below, the colleges and universities with chairs of Japanese history and the names of the professors. (Cf. pp. 42-43)

School	Professors	Chief works
Tokyo Imperial U.	Zennosuké Tsuji	"A Study of the History of Buddhism in Japan"
	Kiyoshi Hiraizumi	"Spiritual Life in the Middle Ages"
Kyoto Imperial U.	Naojirô Nishida	"An Introduction to the History of Japanese Civilization"
Kyushu Imperial U.	Kenkai Naganuma	"A Study of the History of Japanese Religion"
Tohoku Imperial U.	Ryôichi Furuta	
Taihoku Imperial U.	Kiyozô Nakamura	
Keijo Imperial U.	Kiyoshi Tabohashi	"A History of Japanese Foreign Relations in Modern Times"
Tokyo Bunrika C.	Hikojirô Matsumoto	"A History of the Kamakura Era"
Hiroshima Bunrika C.	Motoji Kurita	"An Introduction to the Comprehensive History of Japan"
Others:		
Kokugakuin C.	Naoichirô Ueki	"A Study of the <i>Go-Seibai-Shikimoku</i> "
Keio U.	Naritomo Kôda	"A Study of the Economic History of Japan"

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Waseda U.	Sôkichi Tsuda	" A Study of Ancient Japan "
Taisho C. Meiji C.	Ryôtai Fujimoto Yosuké Watanabé	" A Study of the Muromachi Period "
Rissho C. Nihon C. Komazawa C. Rikkyo C.		

Among the research institutes there are the above-mentioned Tokyo Teikoku Daigaku Shiryô Hensanjo (Bureau of Histrography in the Tokyo Imperial University), the Department for the Compilation of Restoration History in the Ministry of Education, the Kokumin Seishinbunka Kenkyûjo (The Institute for Studies in National Spiritual Civilization), the Okura Seishinbunka Kenkyûjo (Ôkura Institute for Studies in Spiritual Civilization) and the Nihon Keizaishi Kenkyûjo (The Society for Studies in the Economic History of Japan). Besides, in the families of some feudal lords there are something of research institutes for the study of the history of their own clans, but they are not open to the public. Many valuable documents are collected in the Ueno Library; and in the Imperial Cabinet Collection, in the Library Bureau of the Imperial Household Department, and in the Oriental Library there are many important books on China, India and Europe which are useful for study of the Orient, in addition to Japanese books. They too are not open to the public, but students who wish to study specific subject are allowed access after going through due formalities. (Cf. pp. 46-47)

Next, concerning books from which to get a general knowledge of Japanese history, there is no suitable small one, but among the larger ones the following may be useful, and further, are all recognized as authoritative. (Cf. pp. 47-48)



## GUIDE TO JAPANESE STUDIES

Title	Author
<i>Nihonshi Kōwa</i> (Lectures on Japanese History)	Yoshiyuki Hagino
<i>Dai Nihon Zenshi</i> (A Comprehensive History of the Japanese Empire)	Kingoro Ōmori
<i>Kokushi no Kenkyū</i> (Studies in Japanese History)	Katsumi Kuroita
<i>Sōgō Nihonshi Gaisetsu</i> (An Introduction to a Comprehensive Study of Japanese History)	Motoji Kurita
<i>Nihon Bunkashi Josetsu</i> (An Introduction to the History of Japanese Civilization)	Naonirō Nishida

For further study the next three may be suitable.

- Nihon Jidaishi*  
(Japanese History by Periods) 12 Vols., 1911
- Nihon Bunkashi*  
(A History of Japanese Civilization) 12 Vols., 1922
- Sōgō Nihonshi Taikei*  
(A Comprehensive History of Japan) 12 Vols., (of which 10  
have been already published; the rest now going through  
the press.) 1926.

Of the three, the last is the best. But the sections dealing with the ages before the Reform of Taika, the Kamakura period, the Muromachi period and the close of the Shogunate are not yet published. Each of the volumes is bulky—containing about seven or eight hundred pages, but the contents are reliable.

The first two are representative of the course on Japanese history, although incomplete in coverage, as many scholars

## HISTORY

each took charge of their favourite periods and thus virtually cover the whole range of Japanese history. The next list is that of *Kôza*, which as explained before, are collections of treatises by diverse hands. The following four *Kôza* are good each in their own way. (Cf. pp. 48-49)

<i>Dai Nihonshi Kôza.</i>	1st ed., 1924
(A Course in the History of the Japanese Empire).	("Kokusai Kôshû Roku")
	2nd ed., 1933
<i>Kokushi Kôza.</i>	1933
(A Course in Japanese History).	
Iwanami Kôza : <i>Nihon Rekishi.</i>	
(Iwanami Kôza : Japanese History).	1933
<i>Rekishi Kyôiku Kôza.</i>	1935
(A Course in the Teaching of History)	

Next, from another angle let me list those books which are useful for getting an outline knowledge of each period. Concerning ancient history, the following ones should be mentioned. (Cf. p. 49)

Studies in <i>Shindai</i> .	Sôkichi Tsuda
Studies in <i>Jôdai</i> .	"
Social Life and Thought in <i>Jôdai</i> Japan.	"
A Comprehensive History of Japan—The Nara Period.	Toranosuke Nishioka
Statistical Researches into the Economic Life of the Nara Period.	Goichi Sawada

The slavery system of this period has recently been made the subject of great controversy.

Next, among books on the Middle Ages, the most concise are : (Cf. p. 49)

## GUIDE TO JAPANESE STUDIES

- |   |               |
|---|---------------|
| A Study of the Middle Ages of Japan.  | Katsurô Hara  |
| A History of the Middle Ages of Japan (A Comprehensive History of the World. 13 A). | Kenzô Akiyama |

Although the former bears the title "A Study of the Middle Ages," it treats of matters up to the time of the founding of the Kamakura Shogunate. The latter series was done in collaboration by fifteen younger scholars. However, it is not an entirely sufficient treatment of the make-up and movement of mediaeval society as a whole. The outstanding feature of this book is that it contains all the results of the latest research. As a unique study of this period Dr. Kiyoshi Hiraizumi's *Chûsei ni okeru Shaji to Shakai tomo Kankei* (The Relations of Religion and Society in the Middle Ages) must be noted. Dr. Kenji Maki's *Nihon Hôken Seido Seiritsushi* (The History of the Founding of the Japanese Feudal System) is also noteworthy as a comparative study of the feudal system of the middle ages with those of Europe and China.

Concerning modern times, we may list the following: (Cf. p. 50)

- |  |                    |
|--|--------------------|
| A History of Japan in Modern Times (A Comprehensive History of the World. 13 B). | Shigeo Inobé       |
| A Comprehensive History of Japan: The Azuchi and Momoyama Periods,               | Sakumi Hanami      |
| The Tokugawa Era, vol. I.  | Motoji Kurita      |
| The Tokugawa Era, vol. II.   | Matsunosuké Tatsui |

Dealing with pre-Restoration and post-Restoration Japan. (Cf. p. 50), *Meiji Ishinshi Kenkyû* (A Study of the Meiji Restoration) compiled by the Shigakukai may be the handiest one except for

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the works by those who are working in the Department for the Compilation of Restoration History. This is a collaborative work by about thirty scholars, each of whom treats the conditions of the times around the Meiji Restoration in various aspects, and it contains a bibliography for the study of the Restoration years. The works on this subject written by Dr. Shigeo Inobé, official in the Department for the Compilation of History, are recognized as being the soundest. His chief works are *Isbin Zenshi no Kenkyû* (Before the Restoration—A Historical Study), *Bakumatsu-shi Gaisetsu* (An Introduction to the History of the Last Years of the Shogunate) and *Isbin-shi Ronkô* (A Treatise on the Meiji Restoration). The *Nihon Shihon-Shugi Hattatsu-shi Kôza* (A Course in the Development of Japanese Capitalism) which also deals with this period seems a little too theoretic, but no doubt an important contribution. There has been a vigorous controversy concerning ground-rents in this period—chiefly among the very writers of this *Kôza*. It must also be remembered that there was some dispute a few years ago about manufacturing in this period.

Finally, I shall give, in the following list, all the representative works about government, legislation, society, politics, diplomacy, foreign trade, thought, religion, manners, art, literature, drama, etc. Besides those given below, there are many other noteworthy books, but here I shall confine myself to those which seem to be convenient for obtaining knowledge in outline form. For more exhaustive lists you may do well to refer to the bibliographies in *Before the Restoration, A Historical Study* or Dr. Kuroita's *Kokushi no Kenkyû* (A Study in Japanese History), mentioned before.

Government and Legislation (Cf. p. 51)

A Study of Legal Systems.

A History of Japanese Legislation.

Author

Hiroyuki Miura

Masajirô Takigawa

## GUIDE TO JAPANESE STUDIES

- |   |                    |
|---|--------------------|
| Essays in the History of Japanese Legislation.  | Kenji Maki         |
| Constitutional Government in Japan<br>—A Historical Study.                                      | Takeshi Osataké    |
| Social History Economic History (Cf. p. 51)   | Author             |
| A Social History of Japan.  | Masajirô Takigawa  |
| A Social History of Japan.  | Eijirô Honjô       |
| A Social and Economic History of Japan.   | „                  |
| Social Problems in Japanese History.  | Hiroyuki Miura     |
| An Economic History of Japan<br>(8 vols.)   | Yosaburô Takekoshi |
| Diplomatic and Trade Relations (Cf. p. 52)  |                    |
| A History of Japan's Activities Abroad.   | Zennosuké Tsuji    |
| A Historical Review of Sino-Japanese Relations.   | Kenzô Akiyama      |
| A History of Sino-Japanese Interrelations (2 vols.)   | Yasuhiko Kimiya    |
| The Trade Activities of the <i>Go-shuinsen</i> .  | Motojirô Kawashima |
| A History of Japan's Foreign Relations in Modern Times.   | Kiyoshi Tabohashi  |
| The Namban.   | Izuru Shimmura     |
| Thought in Japan (Cf. pp. 52-53)  |                    |
| A History of the Japanese Spirit (& Supplement).  | Tetsurô Watsuji    |
| Spiritual Life in the Middle Ages.  | Kiyoshi Hiraizumi  |
| Economic Ideas in the Genroku and Kyôho Periods.  | Kôya Nakamura      |
| Japan's Development in Modern Times and the <i>Kokugakusha</i> (Nationalist Scholars) Movement. | Katsuya Takeoka    |

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- |  |                                  |
|--|----------------------------------|
| <p>A History of the Thought-life of the Japanese People.</p> | <p>Sadao Kiyohara</p>            |
| <p>Religion (Cf. p. 53)</p>                                  |                                  |
| <p>Lectures on the History of Japanese Buddhism.</p>         | <p>Kôyô Sakaino</p>              |
| <p>Studies in the History of Japanese Buddhism (2 vols.)</p> | <p>Zennosuké Tsuji</p>           |
| <p>Studies in the Religious History of Japan.</p>            | <p>Kenkai Naganuma</p>           |
| <p>A History of Shintoism.</p>                               | <p>Sadao Kiyohara</p>            |
| <p>The Rise and Fall of the "Kiri-shitan" Mission Work.</p>  | <p>Masaharu Anesaki</p>          |
| <p>Courses in Shintoism.</p>                                 | <p>Shintô Kenkyû Kai</p>         |
| <p>Manners and Customs (Cf. pp. 53-54)</p>                   |                                  |
| <p>Courses in Japanese Folkways.</p>                         | <p>Yûzankaku</p>                 |
| <p>Studies in the History of Customs.</p>                    | <p>Shû Sakurai</p>               |
| <p>A History of Japanese Costumes.</p>                       | <p>"</p>                         |
| <p>Marriage in Japan—A Historical Study.</p>                 | <p>Tarô Nakayama</p>             |
| <p>Mores of the Japanese People.</p>                         | <p>"</p>                         |
| <p>An Illustrated History of Japanese Costumes.</p>          | <p>Kenji Takahashi</p>           |
| <p>Arts, Literature and Theatre (Cf. p. 54)</p>              |                                  |
| <p>A History of Japanese Folk Music.</p>                     | <p>Tatsuyuki Takano</p>          |
| <p>A Study of the Japanese Theatre.</p>                      | <p>"</p>                         |
| <p>A History of the Japanese Theatre.</p>                    | <p>Toshirô (Seiseiyen) Ihara</p> |
| <p>An Illustrated History of Japanese Arts.</p>              | <p>Yutaka Tazawa</p>             |
| <p>An Illustrated History of Japanese Culture.</p>           | <p>Shûichi Kishiro</p>           |
| <p>An Introduction to Japanese Literature.</p>               | <p>Tsukuru Fujimura</p>          |

## APPENDIX

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### I. UNIVERSITIES AND COLLEGES WITH HISTORY COURSES

Schools	Professors	Chief Works
東京帝國大學 Tokyo Imperial U.	辻 善 之 助 Tsuji, Zennosuké	日本佛教史研究 "A Study of the History of Buddhism in Japan"
	平 泉 澄 Hiraizumi, Kiyoshi	中世に於ける精神生活 "The Spiritual Life in the Middle Ages"
京都帝國大學 Kyoto Imperial U.	西 田 直 二 郎 Nishida, Naonjirô	日本文化史序説 "An Introduction to the History of Japanese Civ- ilization"
九州帝國大學 Kyûshû Imperial U.	長 沼 賢 海 Naganuma, Kenkai	日本宗教史研究 "A Study of the History of Japanese Religion"
東北帝國大學 Tohoku Imperial U.	古 田 良 一 Furuta, Ryôichi	
臺北帝國大學 Taihoku Imperial U.	中 村 喜 代 三 Nakamura, Kiyozô	
京城帝國大學 Keijô Imperial U.	田 保 橋 潔 Tabobashi, Kiyoshi	日本近代外國關係史 "A History of Japanese Foreign Relations in Modern Times"
東京文理科大學 Tokyo Bunrika C.	松 本 彦 次 郎 Matsumoto, Hikojirô	鎌倉時代史 "A History of the Kama- kura Era"
廣島文理科大學 Hiroshima Bunrika C.	栗 田 元 次 Kurita, Motoji	綜合日本史概説 "An Introduction to the Comprehensive History of Japan"

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國學院大學  
Kokugakuin C.

植木直一郎  
Ueki, Naoichirô

御成敗式目の研究  
"A Study of the *Gô-Seibai-Shikimoku*"

慶應大學  
Keio U.

幸田成友  
Kôda, Naritomo

日本經濟史研究  
"A Study of the Economic History of Japan"

早稻田大學  
Waseda U.

津田左右吉  
Tsuda, Sôkichi

日本上代史研究  
"A Study of Ancient Japan"

大正大學  
Taishô U.

藤本了泰  
Fujimoto, Ryôtai

明治大學  
Meiji C.

渡邊世祐  
Watanabé, Yosuké

室町時代史  
"A Study of the Muromachi Period"

立正大學  
Risshô C.

日本大學  
Nihon C.

駒澤大學  
Komazawa C.

立教大學  
Rikkyô C.

## II. LEARNED SOCIETIES AND PUBLICATIONS FOR THE STUDY OF JAPANESE HISTORY

### (A) Monthlies

史學雜誌  
"Shigaku Zasshi"  
(Historical Review)

### First Publ.

明治二十三年  
1890

### Societies

東京帝國大學內 史學會  
Shigaku-Kai (The Historical Society), Tokyo Imperial University



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國學院雜誌 "Kokugakuin Zasshi" (Kokugakuin Review)	明治二十八年 1895	國學院大學 Kokugakuin Col.
歷史地理 "Rekishi Chiri" (Historical Geography)	明治三十三年 1900	日本歷史地理學會 Nihon Rekishi Chiri Gak- kai (The Historical Geograph- ical Society of Japan)
考古學雜誌 "Kôkogaku Zasshi" (Archaeology)	明治四十四年 1911	考古學會 Kôkogakkai (Archaeological Society)
歴史と地理 "Rekishi to Chiri" (History and Geography)	大正六年 1917	史學地理學同好會(京都) Shigaku-Chirigaku-Dôkô-Kai (The Society for Historical and Geographical Studies), Kyoto
經濟史研究 "Keizaishi Kenkyû" (Studies in Economic History)	昭和四年 1929	經濟史研究會(京都) Keizaishi Kenkyû Kai (The Society for Studies in Economic History), Kyoto
社會經濟史學 "Shakai Keizai Shigaku" (Studies in Social and Economic History)	昭和六年 1931	社會經濟史學會 Shakai Keizaishi Gakkai (The Society for Social and Economic History)
歷史學研究 "Rekishigaku Kenkyû" (The Study of Historiology)	昭和八年 1933	歷史學研究會 Rekishigaku Kenkyû Kai (The Historiological Society)
歷史教育 "Rekishi Kyôiku" (The Teaching of History)	昭和元年 1925	歷史教育研究會 Rekishi Kyôiku Kenkyû Kai (The Society for the Teach- ing of History)
歷史公論 "Rekishi Kôron" (Historical Review)	昭和八年 1933	雄山閣 Yûzankaku

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歴 史 科 學  
"Rekishi Kagaku"  
(The Science of History)

昭 和 七 年  
1932

白 揚 社  
Hakuyōsha

## (B) Quarterlies and those published less frequently

史 林  
"Shirin"

大 正 五 年  
1916

京都帝國大學  
Kyoto Imperial University

史 學  
"Shigaku"

大 正 十 一 年  
1922

慶應義塾大學  
Keio University

史 苑  
"Shiyan"

昭 和 三 年  
1928

立教大學  
Rikkyō College

史 淵  
"Shiyan"

昭 和 四 年  
1929

九州帝國大學  
Kyūshū Imperial University

史 學 研 究  
"Shigaku Kenkyū"

昭 和 四 年  
1929

廣島文理科學大學  
Hiroshima Bunrika College

國 史 學  
"Kokushigaku"

昭 和 四 年  
1929

國學院大學  
Kokugakuin College

青 丘 學 叢  
"Seikyū-Gakusō"

昭 和 五 年  
1930

京城帝國大學  
Keijō Imperial University

史 潮  
"Shichō"

昭 和 六 年  
1931

東京文理科學大學  
Tokyo Bunrika College

史 觀  
"Shikan"

昭 和 八 年  
1933

早稻田大學  
Waseda University

史學研究年報  
"Shigakuka Kenkyū Nempō"  
(Annual Reports of the  
History Department)

昭 和 九 年  
1934

臺北帝國大學  
Taihoku Imperial University

文 化  
"Bunka"

昭 和 九 年  
1934

東北帝國大學  
Tohoku Imperial University

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### (C) Year-Books

### Publishers

國史學界 "Kokushigaku-kai" (Japanese History Annual)	昭和四年—九年 1929—1934	代々木會編 Yoyogi Kai
歴史學年報 "Rekishigaku Nempō" (Year Book of Historical Studies)	昭和九年 1934	歴史學研究會編 Rekishigaku Kenkyū Kai (The Historiological Society)
經濟史年鑑 "Keizaishi Nenkan" (Year Book of Economic History)	昭和八年—九年 1933—1934	經濟史研究會編 Keizaishi Kenkyū Kai (Society for Studies in Economic History)

### (D) Indices to Theses

明治以後に於ける歴史學の發達 "Meiji Igo ni okeru Rekishigaku no Hattatsu" (The Development of Historiology since the Restoration)	歴史教育研究會編 Rekishi Kyōiku Kenkyū Kai (The Society for the Teaching of History)
國史論文要目 "Kokushi Rombun Yōmoku" (Index to Theses in Japanese History)	大塚史學會編 Ōtsuka Shigaku Kai (Ōtsuka Institute of Historiology)

## III. OUTSTANDING LIBRARIES AND RESEARCH INSTITUTES

東京帝國大學史料編纂所  
Tokyo Teikoku Daigaku Shiryō Hensanjo  
Bureau of Historiography, Tokyo Imperial University

文部省維新史料編纂局  
Monbushō Ishin-Shiryō Hensan Kyoku  
The Department for the Compilation of Restoration  
History, Ministry of Education

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京都帝國大學國史研究室  
Kyoto Teikoku Daigaku Kokushi Kenkyûshitsu  
The Seminar of Japanese History, Kyoto Imperial University

上野帝國圖書館  
Teikoku Toshokan, Ueno  
The Imperial Library, Ueno

內閣文庫  
Naikaku Bunko  
The Imperial Cabinet Collection

宮內省圖書寮  
Kunaishô Toshoryô  
The Library Bureau of the Imperial Household Department

東洋文庫  
Tôyô Bunko  
The Oriental Library

日本經濟史研究所  
Nihon Keizaishi Kenkyûjo  
The Society for Studies in the Economic History of Japan

日本古文化研究所  
Nihon Kobunka Kenkyûjo  
The Society for Ancient Japanese Civilization

### IV. INTRODUCTORY BOOKS ON GENERAL HISTORY OF JAPAN

#### (A)

日本史講話  
"Nihonshi Kôwa"  
(Lectures on Japanese History)

萩野由之  
Hagino Yoshiyuki

大日本全史  
"Dai Nihon Zenshi" (A Comprehensive History of the Japanese Empire)

大森金五郎  
Ômori, Kingorô

## GUIDE TO JAPANESE STUDIES

- |   |   |
|---|---|
| <p>國史の研究<br/>           "Kokushi no Kenkyū"<br/>           (Studies in Japanese History)</p> <p>綜合日本史概説<br/>           "Sōgō Nihonshi Gaisetsu" (An Introduction to a Comprehensive Study of Japanese History)</p> <p>日本文化史序説<br/>           "Nihon Bunkashi Josetsu" (An Introduction to the History of Japanese Civilization)</p>   | <p>黑板勝美<br/>           Kuroita, Katsumi</p> <p>栗田元次<br/>           Kurita, Motoji</p> <p>西田直二郎<br/>           Nishida, Naojurō</p>  |
| <p>(B)</p>  |   |
| <p>日本時代史 (十二冊)      明治四十四年<br/>           "Nihon Jidaishi" (Japanese History by Periods) 12 Vols., 1911</p> <p>日本文化史 (十二冊)      大正十一年<br/>           "Nihon Bunkashi" (The History of Japanese Civilization) 12 Vols., 1922.</p> <p>綜合日本史大系 (十二冊)<br/>           "Sōgō Nihonshi Taikēi"<br/>           (A Comprehensive History of Japan) 12 Vols.,<br/>           (of which 10 have been already published; the rest now going through the press.) 1926</p> <p>大日本史講座<br/>           "Dai Nihonshi Kōza"<br/>           (A Course in the History of the Japanese Empire)</p> <p>國史講座<br/>           "Kokushi Kōza"<br/>           (A Course in Japanese History)</p> <p>岩波講座日本歴史<br/>           "Iwanami Kōza: Nihon Rekishi"<br/>           *(Iwanami Kōza: Japanese History)</p> <p>歴史教育講座<br/>           "Rekishi Kyōiku Kōza"<br/>           (A Course in the Teaching of History)</p> | <p>大正十五年一刊行中 (既刊十冊)</p> <p>大正十三年初版 (國史講習録)<br/>           昭和八年再版<br/>           1st ed., 1924 ("Kokushi Kōshū Roku") 2nd ed., 1933</p> <p>昭和八年<br/>           1933</p> <p>昭和八年<br/>           1933</p> <p>昭和十年一刊行中 (既刊六冊)<br/>           1935 (Six volumes have been published; others in the press.)</p> |

# HISTORY

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神代史研究 Studies in <i>Shindai</i>	津田左右吉 Tsuda, Sôkichi
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ORIENTATION  
IN THE STUDY OF  
JAPANESE BUDDHISM

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## ORIENTATION IN THE STUDY OF JAPANESE BUDDHISM

It is a great pleasure for me to speak to you to-day on the subject of Orientation in Japanese Buddhism. In doing so I shall follow the order given on the printed memorandum just handed to you.

In order to acquaint you with the way in which the study of Buddhism is being pursued in Japan to-day, I propose first to classify the schools where it is being carried on into three groups : (1) the Imperial Universities ; (2) denominational colleges or academies which have been established and are maintained by particular Buddhist sects ; and (3) non-sectarian colleges, which carry on research in Buddhism, and are noteworthy on that account. The reason I have especially distinguished the Imperial Universities from other schools is that they show a significant difference from denominational colleges. The latter, in their lectures or research, generally pursue two different courses : on the one hand, each lays stress on the study of what are technically called *shûjô* (宗乘) or the tenets which are peculiar to that sect but have little relation to others ; and on the other, it also carries on the study of *yojô* (餘乘), or Buddhist tenets in general. To illustrate, let us take Taishô College, which is mentioned first in the list of denominational colleges given in the memorandum. This school has been established and is maintained jointly by the three sects of Tendai, Jôdo and the Buzan branch of the Shingî-Shingon. In this college, the department of the Tendai sect deals partly with its own tenets and partly with Buddhist doctrines in general. Similarly, the department of the Jôdo sect and that of the Buzan branch of the Shingî-Shingon sect conduct lectures on, and research into, Buddhist doctrines

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in general, as well as their own tenets. The same procedure is also followed in each of the colleges listed in the memorandum: Risshô, Komazawa, Ryûkoku, Ôtani and Kôyasan. The academies established and maintained by various sects, that is, Chizan, Bukkyô, Seizan, Kyoto, Rinzai Gakuin, Shinshû, Hiyeizan Senshû, Sozan and Chûô Bukkyô (Korea) Academies, all possess the two divisions just mentioned: that is, *shûjô*, or sectarian tenets; and *yôjô*, or Buddhist tenets in general. In none of the Imperial Universities, however, is the course on *shûjô* maintained, because none of them belongs to any particular sect. All of them conduct lectures on and research into *yôjô* only. It is for this reason that I have distinguished between the Imperial Universities and the denominational colleges. Now as I am in the service of the Tokyo Imperial University, I do not like to, but I must say that, as compared with other Imperial Universities, it possesses chairs of Buddhism in greater number, so that it is here that the greatest number of scholars engaged in lecturing on and studying Buddhism is found. The Kyoto Imperial University possesses two chairs of Buddhism, as the Tôhoku Imperial University does also; while the Kyushu Imperial University maintains only one chair. In each of these universities, Buddhist lectures and studies are carried on. Although no chair of Buddhism exists at the Keijo Imperial University, an assistant professor is in service there to study and lecture on Buddhism. As was just said, none of these Imperial Universities belongs to a particular sect, so that while scientific studies in Buddhism in general are being pursued in each of them, the tenets of particular sects are not given special importance. Needless to say, in case of necessity, lectures may be given on the tenets of a particular sect, but no special study of denominational doctrines is made in any of the Imperial Universities. In short, the Imperial Universities are in a position in

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which, without being bound by sectarian restrictions, they can conduct studies in Buddhism freely.

Among non-sectarian colleges, Tôyô, Nippon and Waseda may be mentioned. There are some other non-sectarian colleges, but in regard to Buddhist lectures and research, I consider these three universities to be representative. Like the Imperial Universities, none of them are sectarian and each is an institution where Buddhism in general is taught and studied.

So much for the classification of the schools. Listed on the printed memorandum are the organs which publish opinions and studies of scholars who are engaged principally in lecturing on Buddhism, and of other persons, who, while pursuing other occupations, are interested in, and carry on, the study of Buddhism. To mention first *Shûkyô Kenkyû* (宗教研究 Studies in Religion)—this is a magazine published jointly by the three departments of Indian philosophy, Religion and Sanskrit of the Tokyo Imperial University, with the assistance of other schools interested in these subjects. As its name indicates, essays and treatises on religions other than Buddhism are published in it, but those on Buddhism constitute the major part of its contents. Accordingly, a general idea of the present situation of Buddhist study may be obtained by referring to this magazine.

The *Tetsugaku Zasshi* (哲學雜誌 Philosophy Magazine) mentioned next on the list, which is issued by the Department of Philosophy of the Tokyo Imperial University, frequently contains excellent articles on the study of Buddhism; so that, although it is not a magazine devoted entirely to this subject, it may be considered something of a Buddhist organ. The *Tetsugaku Kenkyû* (哲學研究 Studies in Philosophy), which is the publication of the Department of Philosophy of the Kyoto Imperial University, may also be similarly regarded, as it publishes articles on Buddhism from time to time. In passing, it may here be added that there



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is no special publication for treatises on Buddhism issued in Kyoto, because the Buddhist scholars in that city take part in the publication of the *Shōkyō Kenkyū* of which I have just spoken. Because the *Bunka* (文化 Culture), which is the organ of the Department of Law and Literature of the Tōhoku Imperial University, is used by the professors there for publishing the results of their studies of Buddhism, this magazine may also be considered among those publishing Buddhist treatises. These are nearly all of the magazines having any bearing on Buddhism, which are issued by the Imperial Universities.

Among those issued by private universities and colleges, are the *Tetsugaku Ronsō* (哲學論叢 Philosophy Review), published by the Philosophy Department of Risshō College, and the *Ōsaki Gakubō* (大崎學報 Ōsaki Scholastic Bulletin), also issued by Risshō. Although the latter contains more articles on Buddhism than the former, the former has had only its first issue published, so that we may expect to see more of such articles published in its future issues. As for the *Taishō Daigaku Gakubō* (大正大學學報 Taishō College Bulletin) it is, as its name indicates, the organ of Taishō College. The *Seigo Kenkyū* (聖語研究 Studies of Scriptures) and the *Mikkyō Ronsō* (密教論叢 Esoteric Buddhism Review) are also published by the same college. The former contains articles on Sanskrit, Pāli and Tibetan scriptures, while the latter is a magazine published by scholars of the Buzan branch of the Shingishō sect, who are professors at that college. The *Komazawa Daigaku Bukkyōgaku Nempō* (駒澤大學佛教學年報 Komazawa College Annual of Buddhist Studies) is, as its name indicates, the annual report of that college, and is mainly concerned with the results of Buddhist research conducted there during the year. The *Ryūkoku Gakubō* (龍谷學報 Ryūkoku College Bulletin) and the *Ōtani Gakubō* (大谷學報 Ōtani College Bulletin) are the respective organs, periodically published, of these two colleges. The *Mikkyō*

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*Kenkyū* (密教研究 Studies in Esoteric Buddhism) is published by Kōyasan College, which belongs to the Kōgi-Shingon sect. There are some other publications for Buddhist essays, but those so far mentioned are the leading ones.

Following the names of the leading Buddhist publications, I have inserted in the memorandum the names of two publications of similar nature, namely the *Nihon Bukkyōgaku Kyōkai Nempō* (日本佛教學協會年報 Annual Report of the Buddhist Association of Japan) and the *Nihon Shūkyōgaku Taikai Kiyō* (日本宗教學大會紀要 Proceedings of the Society for Religious Studies). Now the Nihon Bukkyōgaku Kyōkai (Buddhist Association of Japan) is a scientific organization jointly established by practically all the Imperial Universities, denominational colleges and non-sectarian colleges I have mentioned above. This association holds its general session every year, alternately in the Kanto and Kansai districts. At this time the results of Buddhist research pursued during the year by members are made public, and the treatises read on the occasion are published in the Annual Report. These general sessions have already been held eight times—the session for the current year, held at Chizan College, having come to a close only recently. The Annual Report for the current year has not as yet been published, but the Report for the seventh session, of last year, is available. By consulting these reports one may obtain a general idea of the subjects and tendencies of research now being conducted.

The *Nihon Shūkyōgaku Taikai Kiyō* (Proceedings of the Society for Religious Studies), which is mentioned next, is a publication issued by the Society of Religious Studies of the Tokyo Imperial University. It was organized mainly by the professors of that university and their colleagues in other Imperial Universities, who specialize in religious studies. As one half or more of these professors are scholars in Buddhism, nearly half the papers read

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at the Society of Religious Studies on results or progress of studies, are concerned with Buddhism. If I remember rightly, the third meeting of the society was held last year and proceedings of that meeting have only recently been published. The majority of the contents of this publication deal with Buddhist subjects, and accordingly, it, as well as the Annual Report of the Buddhist Association of Japan, helps in obtaining a general understanding of the themes now being studied by Buddhists in this country.

This leads me to the consideration of "Directions and Tendencies of Research", the third section of my lecture, as shown by the memorandum. For convenience's sake I shall divide this section into four parts, of which the first is linguistic or textual approaches. As you know, early Buddhist scriptures, preserved in Ceylon, are all in the Pâli language. One way of studying Buddhism or its development is to probe into such Pâli scriptures by conducting critical research into their texts. The general tendencies now observable in this method of study, as will be seen from the contents of the books mentioned in the memorandum, are in two directions, one being the study of the scriptures themselves and the other that of so-called primitive Buddhism, through the medium of the scriptures. Among books dealing with the subject, I would first mention *Kompon Butten no Kenkyû* (根本佛典の研究 Studies in Primitive Buddhist Scriptures) by Dr. Makoto Nagai (長井真琴). The reason I mention this book as representative is that in my opinion Dr. Nagai's book is typical of those comparatively few books which have so far been published which contain the results of linguistic and textual research made into the scriptures. The contents of Dr. Nagai's book pertain more to matters relating to critical study of the texts than to those relating to linguistic study. In regard to such matters as linguistic studies, however, the general tendency is for the results of those studies to be published oftener in magazines than

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in books. In fact, such articles have mostly been published in the magazines I have mentioned above, so that it is difficult to name a representative book dealing with the subject in question. But though books so far published in the field are not many, study of this kind has been and is being carried on fairly actively. Proof of this is to be found in the fact that the *Seigo Kenkyū* (Studies of Scriptures), mentioned above, consists mainly of essays on the results of such linguistic studies. Essays of a similar kind are also published quite frequently in the *Shūkyō Kenkyū* (Studies in Religion) and other academic magazines. Accordingly, the scarcity of books on this subject does not mean that it has been neglected.

Next to Dr. Nagai's book, I have noted *Kompon Bukkyō* (根本佛教 Primitive Buddhism) by Dr. Masaharu Anesaki (姉崎正治), *Genshi Bukkyō Shisō-ron* (原始佛教思想論 Primitive Buddhism: Studies in Conceptions) by Dr. Taiken Kimura (木村泰賢) and *Genshi Bukkyō no Jissen Tetsugaku* (原始佛教の實踐哲學 Practical Philosophy in Primitive Buddhism) by Dr. Tetsurō Watsuji (和辻哲郎). These books deal with Pāli scriptures according to the second procedure mentioned above, that is, they are scriptural studies, whose purpose is to ascertain first what are the conceptions of Buddhism and, second, how they are systematized in the scriptures. Dr. Anesaki's book, which was published some time ago, deals with a systematization of Buddhism by comparing the Pāli original of a scripture called āgamas (阿含), with its Chinese version. Dr. Anesaki uses the special word *kompon* (根本 root; fundamental), but his meaning in the phrase *kompon Bukkyō* (root Buddhism) corresponds to the more generally known one of *genshi Bukkyō* (primitive Buddhism). For instance, Dr. Kimura's book, which I have mentioned next to Dr. Anesaki's bears the title *Genshi Bukkyō Shisō-ron* (Primitive Buddhism: Studies in Conceptions), in which the term *genshi Bukkyō* is synonymous with Dr. Anesaki's

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term *kompon Bukkyō*. Both are admirable books produced with painstaking care.

If I may be permitted to speak critically of them, they are a little out-of-date from the present point of view. I say this, because the dates of their publication being rather early, their contents, which embody the results of the authors' study, are open to criticism when measured by present standards of research. An example may be necessary for illustration. Pāli scriptures are classified into three "baskets" (tripitaka) or divisions, namely (1) sūtra-piṭaka, (2) vinaya-piṭaka and (3) abhidharma-piṭaka, and, of these, the sūtras and vinayas were the earliest to be translated into Chinese. The Chinese translations were not, however, done from the Pāli originals, but probably from a source common to both. While on the one hand the scriptures went to Ceylon and were preserved there in the Pāli language; on the other they were translated into Chinese and have been preserved as āgamas and vinayas (disciplines). When the scriptures in Pāli are compared with those in Chinese, they are found to be identical in certain points and not so in others. Now in the two books referred to, the authors adopted the theory that those parts which were identical in both versions were probably rendered from original texts conveying conceptions indigenous to primitive Buddhism. From this premise and by this process of comparison, they tried to explain primitive Buddhism and its conceptions.

But since these two books were published, progress has been made in the study of Pāli, until the subject of study and discussion among Buddhist scholars to-day is whether or not Pāli scriptures really embody and represent the teachings of the founder of Buddhism. In fact, scholars now find it difficult to conclude that Pāli, as it has come down from ancient times, was the language used by Sākyamuni; for it may have appeared and developed later than the language spoken by the founder of Bud

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dhism. Under these circumstances, scholars think that a fairly long time elapsed between the language used by Sâkyamuni and Pâli in which his teachings were written and handed down. One of the subjects of their study, therefore, is to discover to what extent the Pâli scriptures contain the thoughts and ideas of the founder of Buddhism. Such being the case, after comparing the Pâli âgama—Âgama sûtra called Nikâya in Pâli—with the Chinese version of the same sûtra and after finding those passages which are identical with each other, the question arises as to how far they correctly convey the thoughts and ideas of Sâkyamuni. As matters stand now, the study of Buddhism has so far advanced that it endeavours to ascertain Sâkyamuni's thought and teaching by subjecting the texts of sûtras to critical research without regard to whether or not the Pâli and Chinese versions are identical in parts or different in others, and then by seeking what preceded them both. In view of this characteristic of the present situation of the study of Pâli, both Dr. Anesaki's and Dr. Kimura's books are a little out of date.

In this respect, *Genshi Bukkyo no Jissen Tetsugaku* (原始佛教の實踐哲學 Practical Philosophy in Primitive Buddhism) by Dr. Tetsurô Watsuji deals with the subject in a manner closer to present methods of study. Unlike Dr. Anesaki and Dr. Kimura, who are both scholars specializing in Buddhism and Pâli literature, Dr. Watsuji has not made Buddhism or Pâli the subject of special study. Nevertheless he has conducted research into primitive Buddhism as well as into Pâli, and by making a critical study of the texts of the Pâli scriptures, he has compiled this book. Accordingly, it may be said to be a work representing to a certain extent the latest trend in the study of Pâli now obtaining in this country. As for a book which is truly representative of it, I must say that nothing complete has as yet been published.

Next to Prof. Watsuji's book, I have mentioned Mr. Chizen

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Akanuma's (赤沼智善) *Kan Pa Shibu Shiagon Goshôroku* (漢巴四部四阿含五照錄 A Comparative Catalogue of Chinese Âgamas and Pâli Nikâyas). The terms "Kan" and "Pa" mean Chinese versions and Pâli originals respectively, and the term "Shibu" represents four nikâyas, while the term "Agon" corresponds to the Pâli term "Nikâya". There being four Agon, the term "Shiagon" (four âgamas) is here used. This book is thus a catalogue comparing the Chinese versions of the âgamas with the Pâli originals. Dr. Anesaki compiled such a catalogue before, and it was by comparing and studying them that he wrote "*Kompon Bukkyô* (根本佛教 Primitive Buddhism), referred to above. After making further studies Mr. Akanuma revised and augmented it, publishing it under the title "*Kan Pa Shibu Shiagon Goshôroku*". This study is very useful, as it makes clear which Pâli texts correspond to the Chinese version, and vice versa.

With regard to Sanskrit texts, however, it should be noted that they are not available for study in the same abundance as Pâli texts. Nearly all of the latter have been collected and published by the Pâli Text Society of England, so that they are comparatively easy to obtain. But such is not the case with Sanskrit texts. Although it is very likely that a fairly large number of them have been preserved in India in the form of written copies, and although there are many of them here in Japan in the same form, it is rather difficult for individuals to obtain written copies for their studies. Under these circumstances, studies in Sanskrit texts are generally conducted by referring to those which have so far been printed, and are divided into two major fields, similar to the studies in Pâli texts, although there is a small difference in trend between the two branches. One group of studies is that of subjecting published texts to further and closer critical research; and the other is that of comparing printed texts with the written copies and, after special study, of supplementing those which

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may be incomplete, or of publishing those which have not as yet appeared in print. Among the works summarizing studies of texts which have already been published or of fragmentary manuscripts, discovered at various places, I may mention "*Butsen no Naisô to Gaisô*" (佛典の内相と外相 Inner and Outer Features of Buddhist Texts) by Mr. Giyei Honda (本田義英), which is given first in the memorandum. This book was published last year, if I remember correctly, and because of the author's special interest in Hokekyô (法華經 Saddharma-puṇḍarîka sūtra), it deals with his study of the original text of the sūtra. Not only does the text of this sūtra exist in Chinese translation and in a work published by Dr. Nanjô in collaboration with Dr. Kern of Holland, but fragmentary texts, discovered in Central Asia, are available in a fairly large number. The author has compared and studied these versions and has collected many essays on his studies in this book. There may perhaps be books of a similar nature, but, in my opinion, Mr. Honda's is representative of the recent trend of studies in Sanskrit texts in this country. The next book mentioned in the memorandum is Dr. Bun-yû Nanjô's (南條文雄) *Bombun Nyû Ryôga Kyô* (梵文入楞伽經 Lankâvatâra-sūtra), which was published some years ago, and is probably the first book ever printed entirely in Sanskrit in Japan. It exhibits Dr. Nanjô's painstaking study of the original text. Next in the memorandum is Mr. Hôkei Izumi's (泉芳環) *Kegonkyô Nyûbokkaibon* (華嚴經入法界品 Gaṇḍavyûha)—a voluminous sūtra. No complete text has been preserved, the only remaining part being the concluding one, the *Nyûbokkaibon* which was compiled and published by Mr. Izumi. Although the several Chinese translations of the *Nyûbokkaibon* do not agree perfectly with the Sanskrit text, Mr. Izumi has had the Gaṇḍavyûha sūtra published in that language because it is regarded with great respect in Nepal.

The fourth book mentioned in the memorandum is Mr. Susu-



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mu Yamaguchi's (山口益) *Chuben Funbetsu Ronsho* (中邊分別論疏 *Madhyāntavibhāgaṭīkā*) which was published quite recently. It is based on a written copy of the commentary, which M. Sylvain Lévi, the distinguished French savant, who passed away this year, obtained when he made his last visit to Nepal. This copy, the only one preserved, was by no means complete, for some parts had been torn off and lost or were broken and undecipherable. While in France Mr. Yamaguchi was asked by M. Lévi to undertake further studies and publish a revised edition. Mr. Yamaguchi is an excellent linguist, and so was able to compare the Sanskrit text with a Tibetan translation. In this way he brought out his new edition, supplying the passages omitted in M. Lévi's copy by means of retranslations into Sanskrit from Tibetan, or by inserting Tibetan versions where it was found impossible to retranslate. Mr. Yamaguchi, by the way, is translating this book into Japanese, and I believe, will soon publish it. Mr. Yamaguchi's Sanskrit book has been produced with painstaking care, especially in the comparison of the imperfect Sanskrit text with the Tibetan version and in emending the text as far as possible with retranslations into Sanskrit.

The fifth book mentioned in the memorandum is Dr. Ogihara's (荻原雲來) *Kusharon Shaku* (俱舍論釋 *Abhidharmakośavyākhyā*). Many years ago while Dr. Ogihara was in Europe he copied the text of this book at Paris and Cambridge; and, after he returned home he spent many years studying the manuscript, intending to publish it. Incidentally, written copies of this intending book had been the object of much interest among Western students of Buddhism. Part of it was published in Russia in a series entitled *Bibliotheca Buddhica*. It was years, however, after Vol. I was published that the succeeding volume, which was compiled from Dr. Ogihara's research and sent to Russia, was published. In fact, it was so long before it saw light that Dr.

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Ogihara said regretfully that it was doubtful whether it would be published in its entirety in his lifetime. Under these circumstances, students of Buddhism in Japan decided to aid Dr. Ogihara, in order that the entire manuscript might soon be published in Roman characters. To date six volumes have been issued, and it is expected that the publication will soon be complete. As I shall shortly explain, because the study of the *Kusharon* (Abhidharmakośa-śāstra) is an important basic branch of the study of Buddhism, the publication of Dr. Ogihara's book is exceedingly welcome to students of Buddhism.

*Genkwan Shōgon Kō Ron* (現觀莊嚴光論 *Abhisamayālaṃkāra-āloka*), mentioned next, is also Dr. Ogihara's work. It is now being published by the Tōyō Bunko (Oriental Library) in Tokyo, and though not yet complete, will soon be available in printed form. Although this work was produced rather late in India, the original, with annotations and commentaries, is of a middle age, and is considered an extremely important subject for study. *Bombun Hokekyō* (梵文法華經 *Saddharma-puṇḍarīka-sūtra*), mentioned next, was also edited by Dr. Ogihara. This sūtra had been published jointly by Dr. Kern of Holland and Dr. Nanjō, in the Russian series of Buddhist books referred to above, but after several copies had been printed, it was found that the edition, if not altogether unsatisfactory, needed some critical revision. Accordingly, Dr. Ogihara went to the trouble of revising it and had the revised copy published. The text is transcribed in Roman characters, but the original is, of course, in Sanskrit. From this consideration of studies in Buddhist literature in Sanskrit, we turn to that of studies in Tibetan.

As compared with studies in Pāli and Sanskrit, this branch has not yet advanced as far as the other two. In Pāli and Sanskrit, Japanese students of Buddhism are now not only able to read books and study them individually, but also to conduct such

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studies as whether Buddhism as recorded in Pāli is systematized or not, and as to which copies of Sanskrit books are authentic and which are not. The study of Tibetan, however, having been begun only recently in this country, students' proficiency is not yet beyond the ability to read Tibetan and something of the content. Students are not as yet sufficiently advanced to learn much about Tibetan Buddhism or to grasp completely the content of books in Tibetan. They are, therefore, carrying on the study of Tibetan by comparison with Chinese versions of the same sūtras and commentaries, not yet having advanced to the study of Tibetan Buddhism as an independent subject of research. Nevertheless, the publication of Buddhist texts in Tibetan has already begun. Among these are Mr. Enga Teramoto's (寺本婉雅) *Saizōbun Yuishiki Sanjūju Chū* (西藏文唯識三十頌註 *Trimsikāvijñapti-bhāṣya*) and *Saizōbun Ibu Shūrin Ron* (西藏文異部宗輪論 *Samaya-bhedoparacana-cakra*). Mr. Sylvain Lévi, to whom I referred above, discovered a Sanskrit copy of the former while on a visit to Nepal, took it home to France and had it published. Since it became known to Japanese students of Buddhism, studies in *Yuishiki* have been enthusiastically undertaken by them, and in fact, this Sanskrit *Vijñaptimātratā-sāstra* attracted so much attention that two Japanese translations of it have been made. I shall consider this subject more fully later on, but here I may say that the author of these commentaries is one who is regarded as an authority in scientific studies of Japanese and Chinese Buddhism, and it was for this reason that the book attracted so much attention. Because the Sanskrit text was not as full as expected, some inconvenience was experienced in research. Fortunately, however, there was a Tibetan translation, so that comparative study was possible. It was in these circumstances that Mr. Teramoto's book in Tibetan was published. As for his *Saizōbun Ibu Shūrin Ron*, I shall not discuss it here at any length.

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Next I come to *Saizō Daizōkyō Sōmoku-roku* (西藏大藏經總目錄 A Complete Catalogue of the Tibetan Buddhist Canons) which has been published recently by the Tōhoku Imperial University. On the staff of this university there is a scholar, Mr. Tokan Tada (多田尊觀), who spent eleven years in Tibet living in the native manner, studied Tibetan Buddhism and brought home a complete set of the *Tibetan Daizōkyō* or Buddhist canons. There are two publication centres for the Tibetan *Daizōkyō*. The editions generally found in both this and Western countries, are copies of the so-called *Snar-than* edition, from the name of the place where the printing blocks are preserved. There is, however, another set of printing blocks, preserved at a place called Sde-dge. Because the books are more scientifically arranged, and because copies printed from it are finer in appearance, the Sde-dge edition is much better than the *Snar-than*. I hear that Snar-than is situated a little further south than Lhasa, but that Sde-dge is situated in the recesses of the mountains to the north-east of the Tibetan capital and so is nearer to the Chinese province of Szû-ch'uan than to Lhasa. None of the copies of the *Daizōkyō* printed from the Sde-dge blocks have so far gone to Western countries. Prof. F. W. Thomas of England, to whom a complete catalogue of the Sde-dge edition of the *Daizōkyō* was presented, said in a letter of thanks that a part of this edition is kept in the State Library of Leningrad, but not the whole. Except of course in Tibet, it is only in Japan that a complete set of this edition of the *Daizōkyō* is accessible—the one brought home by Mr. Tada and sent to the library of the Tōhoku Imperial University. The catalogue prepared by Mr. Tada shows what books are included, and also indicates parallels to Chinese versions, and is therefore a very convenient publication for reference. It was presented to nearly all well-known Buddhist scholars and libraries throughout the world by the Tōhoku Imperial University, which received a great many

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letters of appreciation in return. Among others, Dr. Schayer of Warsaw wrote that although there had previously been a few catalogues of the Tibetan *Daizōkyō*, among which the one compiled by M. P. Cordier of France was the most complete, Mr. Tada's catalogue was now the best. Besides Mr. Tada's there is in this country another catalogue of the Tibetan *Daizōkyō*, compiled and published by the Ōtani College from the Peking edition of the *Daizōkyō*, but so far it has been only partially published.

So far I have given an account of the present situation of Buddhist studies, according to the languages through which they are made, that is, Pāli, Sanskrit and Tibetan. I now come to the consideration of the historical approach. I do not propose to dwell at length on this, but, it seems to me that from this viewpoint, Buddhism may be classified as Hindu, Chinese and Japanese, according to geographical location. Korean Buddhism might also be mentioned, but it is not regarded as important. The history of Buddhism in general is now being intensively studied, but, of the three divisions of Buddhism, it is the Hindu that is now most actively investigated from a historical point of view. As we unfortunately do not yet have any book that can be recommended as covering the whole of Hindu Buddhist history, I have accordingly mentioned none in the memorandum.

Among studies of Chinese Buddhism, the late Dr. Kōyō Sakaino (境野黄洋), who died last year, wrote two volumes of *Shina Bukkyō-shi Kōwa* (支那佛教史講話 Lectures on the History of Chinese Buddhism). This book is not complete, according to the probable plan of the author, but it contains the fullest details of the subject at present. The book mentioned next in the memorandum is *Shina Bukkyō Shiseki* (支那佛教史蹟 Chinese Buddhism: Historical Remains). It consists of five large volumes, and is a collection of photographs of historical remains of Chinese Buddhism, which the author took during his frequent visits to

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China. I may say that when one comes to consider the question as to what Buddhism is, one must study Chinese Buddhism more closely than either Hindu or Japanese Buddhism. It is generally agreed upon, among Buddhist scholars, that unless we study Chinese Buddhism we shall never be able to learn the fundamental meaning and purpose of Buddhism. Notwithstanding the importance of Chinese Buddhism, its study, as compared with that of Hindu Buddhism—which, as I said, is being pursued with great enthusiasm—appears to be comparatively neglected in this country.

About Japanese Buddhism I need say nothing because Mr. Hanayama will deal with it in detail.

### Constructive and Systematic Approaches.

Under this heading, I shall mention such books as embody the collective results of individual studies, and also explain what Buddhism is. In this category, I may mention *Shōjō Bukkyō Shisō-ron* (小乗佛教思想論 The Ideas of Hīnayāna Buddhism) by the late Dr. Taiken Kimura. This is the result of a systematic study of the question of what Hīnayāna Buddhism is. No similar has as yet been published about Mahāyāna Buddhism, because it is too extensive a subject to be negotiated in a single book. However, books which deal with this subject scientifically and are only partly intelligible to the general public, and which give outlines of Buddhism or of Buddhist studies are not wanting. These, however, do not measure up to the present standard of Buddhist studies, or do not take into consideration the results of such studies. For this reason, I do not think it necessary to speak of them to-day and so have dispensed with mentioning them.

### Contemporary Trends in the Study of Buddhism.

Though I have given this heading, I am afraid that I shall be unable to do more than reiterate that the study of Buddhism at present may be considered as taking two courses. The first is fol-

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lowed in all the Imperial Universities, except in Korea, and according to it, Buddhist research and teaching are included under the general subject of Indian philosophy or Hindu study. Therefore, when Japanese or Chinese Buddhism are studied, the general philosophical content is made the chief subject of study. Accordingly also Indian Buddhism is studied as a part of Indian philosophy. Such is the method of the study of Buddhism in the Imperial Universities. Permit me to illustrate this point by referring to myself. As a professor of Indian philosophy, I make it the chief subject of my study, but as I am also a Buddhist priest and the abbot of a Buddhist temple, I am also engaged in the study of Buddhism. In my capacity as a professor of Indian philosophy, the main theme of my study is Indian philosophy, which leads me to the study of Indian Buddhism, which in turn makes it necessary to study Chinese Buddhism. So, no matter in what circumstances a student finds himself in the study of Indian philosophy or Indology in general, he must carry on the study of Buddhism, not for its own sake, but as an aid to his study of Indian philosophy.

This attitude, however, is not taken by those who follow the second course given above, and specialize in Buddhist studies, either because they are Buddhists, or because they are particularly interested in it. As Buddhism is their chief interest, they study Indian philosophy and literature in general, in order that they may better understand and assimilate Buddhist doctrines. It appears to me that in considering contemporary trends in the study of Buddhism, we must bear in mind these two distinct approaches. As for the comparative influence of these two groups in the progress of Buddhist studies, that of those who make Buddhism a part of the study of Indian philosophy in general, is exceedingly weak. Scholars in this branch of study are also fewer in number, the great majority of Buddhist scholars being men

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who specialize in Buddhism and who study Indian philosophy and other subjects as an aid to their research.

The latter group may also be divided into two classes: One comprising those who piously follow the time-honoured course of study; and the other, those who have adopted the new methods of scientific research introduced into this country after the Meiji Restoration. It appears to me that those who follow the old course of study are mostly to be found among professors in the service of the above-mentioned sectarian Buddhist colleges and academies, particularly among those who teach sectarian doctrines. In fact, most of the scholars occupying the chair of Buddhism in sectarian colleges may be considered as following the old course of study. Those who study Buddhism according to the new scientific methods are mainly professors in the Imperial Universities, and scholars connected with them.

To explain the old course of study I have just mentioned: We have an adage saying, "Three years for the acquisition of *yuishiki* and eight for that of *kusha*", that is, for acquiring the basic knowledge of Buddhism contained in *yuishikiron* and *kusharon*. It is *kusharon*, referred to above, that is the key to the secrets of Buddhist knowledge; but equally important for their mastery is the study of the annotations of and the commentaries on the *Yuishiki Sanjūju*. Since the study of these two books is essential for students of Buddhism, this method of attack has been followed by them since the period of the Tokugawa Shogunate, or even earlier, and is still followed to-day by many of them. Lectures on these two books are given at the Imperial Universities, and studies of them are being carried on at the sectarian Buddhist colleges. After the basic knowledge of Buddhism has been imparted to students in this way, they are further instructed in the doctrines of what has been called since early times, the *shiko daijō*, or four mahāyāna sects. These are the Tendai, Kegon, Shingon and Zen, the most



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important of the mahâyâna school of Buddhism. The doctrines of the Tendai and Kegon sects are considered especially important for the acquisition of Buddhist knowledge, and are made the subject of particular study by priests of nearly all sects. Therefore the teachings in *yuishikiron* and *kusharon*, and the doctrines of the Tendai and Kegon sects, may be said to be the most important tenets of Buddhism. The doctrines of the Shingon and Zen sects are specially studied in their respective schools, but students in other quarters are comparatively few in number. Thus the old course of study followed by Buddhist students may be summarized as a concentrated attack on the teachings contained in *yuishikiron* and *kusharon* as well as on the Tendai and Kegon sectarian doctrines.

The new method of study began to be adopted about the middle of the Meiji era, but it was only in about the 20th year of Meiji that Buddhist students began to use it in their studies. Since that time it has gradually been perfected until to-day it is the most noteworthy feature of the general tendency of Buddhist study in Japan. It goes without saying that this new method includes linguistic and bibliological research, and historical as well as constructive and systematic approaches among its outstanding characteristics. To show this, I think the best indicator of the general contemporary trend of Buddhist study is the *Annual Report of the Buddhist Association of Japan* which I mentioned last in the list of organs.

One thing more before concluding this lecture: On December eighth of last years, a meeting of Buddhist scholars was held in commemoration of the 2,500th anniversary of the birth of Buddha. Scientifically speaking, whether last year was exactly the 2,500th anniversary is open to doubt, as the sponsors of the meeting agreed that celebration of a great historical event did not need any great exactitude in reckoning years, it was held last year.

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Among the various commemorative enterprises undertaken in connection with the celebration was the publication of a collection of essays entitled *Bukkyô-gaku no Shomondai* (佛教學の諸問題 Various Problems of Buddhist Study)—a voluminous work of one thousand pages, containing short essays written by fifty-four contemporary Buddhist scholars of this country, each on the subject of his special study. The contents of the book are arranged in five divisions, according to subject. The division of Constructive and Systematic Approaches comes first, followed in order by those of Hindu, Chinese and Japanese Buddhism, and that of Miscellaneous Themes comes last. This further shows that the general trend of Buddhist study is that of division into the three approaches referred to above. Of these, judging from the fact that they are the most numerous, it seems that the historical approach is the one now being most actively followed by scholars in their study of Buddhism. Of the lectures on Buddhism, those on historical themes are the most frequent, and, relatively speaking, essays on such subjects are published most frequently by Buddhist scholars.

It is therefore natural that of various problems relating to Buddhism, those dealing with historical themes are most frequently met with in the book I have just referred to.

The critical study of scriptural texts has not been exclusively confined to texts in Pâli, Sanskrit and Tibetan, for there have been not a few results of critical research in Chinese versions of scriptures published by Japanese scholars. As you perhaps know, the Buddhist sects in China and Japan were not established on the basis of scriptures in Sanskrit, but came into being on the basis of Chinese versions. For instance, there are three Chinese versions of Hokekyô (法華經 Saddharma-puṇḍarîka-sûtra)—all of them being preserved in China in perfect condition. Of these, one that is second in order of time was translated by Kumorajû (鳩摩羅什 Kumârajîva) in 406 A. D., and is the one on which the

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Tendai sect of China was founded. In Japan too, not only was the Tendai sect founded on the doctrines expounded in that sūtra, but the Nichiren sect also sprang from them. Thus both the Tendai and Nichiren sects owe their origin to the Chinese translation of the Hokekyô by Rajû, as little attention had been paid to the Sanskrit text. Rajû's translation might therefore be considered an original, no matter what was the nature of the source from which he produced his work. And in fact it is, in every character, for the reason that these two sects in Japan were founded on what they convey. Accordingly when one undertakes a critical textual study of this sūtra, one faces two problems : in one, the Sanskrit text as it is; and in the other, the Chinese translations, with little attention to the Sanskrit version. A large number of essays on studies of this kind have been published. It is observable to-day, from the papers they have published, that Buddhist scholars in this country are, in general, endeavouring to solve one particular problem instead of trying to deal with Buddhism as a whole. Constructive and systematic studies like these are desirable, but at a time like the present, when scholars carrying on historical or textual studies are especially numerous, it is comparatively difficult to expound the results of such studies in a constructive and systematic way. It seems that for the present it is unreasonable to hope for the appearance of a work describing the whole of Buddhism systematically—and in fact, no scholar has as yet published such a work. At the present time Japanese Buddhist scholars usually attack a special problem, try to ascertain how it is regarded and explained by Buddhism, and then publish the results of their research. Perhaps we might consider constructive and systematic approaches to be represented in this kind of study.

I am sorry that I took so much of the time allotted to us. To conclude, I wish to refer to materials in general for Buddhist study. These are (1) *Issaikyô* (Tripitaka) and (2) dictionaries. *Issaikyô*

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is the name given to a collection of all the Buddhist books. It is also called *Daizôkyô*, as will be seen from the title "*Taishô Shinshû Daizôkyô*" (大正新修大藏經 New Taishô Edition of Tripiṭaka) mentioned in the memorandum. Roughly speaking *Issaikyô* or *Daizôkyô* comprises all the books which were originally produced in India and were then translated into Chinese, in addition to some important books about Buddhism written later by Chinese scholars. All these books, which have been brought to Japan, are considered to supply the most important materials to students of Buddhism, as all the necessary information is contained in them. Besides this collection, another consisting of several thousand volumes was published in Kyoto about 1907 under the title of *Zoku Issaikyô* (續一切經 the Second Series of Tripiṭaka), which contains all the Buddhist books by Chinese scholars, which have been lost in China but preserved in Japan. The *Taishô Shinshû Daizôkyô*, consisting of a hundred volumes, comprises all the books included in the old *Issaikyô* and important books selected from among the *Zoku Issaikyô*, and is the most important material for the study of Buddhism.

*Kokuyaku Issaikyô* (國譯一切經 Japanese Tripiṭaka), which is mentioned next to *Taishô Shinshû Daizôkyô*, is a collection of books selected from the old *Issaikyô* in consideration of their importance and translated into Japanese from Chinese. Although this collection contains books included in the *Taishô Shinshû Daizôkyô*, it has the advantage of being written in Japanese.

*Nanden Daizôkyô* (南傳大藏經 *Daizôkyô* Introduced from the South) is the title of a collection of Japanese translations of all the existing Pāli scriptures. The editors plan to publish them in sixty-five volumes, and to issue one volume every month. Vol. VIII was issued this month. When this plan is completed, one will have access to all the existing Pāli sūtras, vinayas and abhidharmas through the medium of Japanese.

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Among dictionaries, which are also of great importance as material for Buddhist study, the first three works listed in the memorandum are best. Of these, Mr. Tokunô Oda's (織田得能) *Bukkyô Dai-Jiten* (佛教大辭典 Dictionary of Buddhism) is considered best, and is a very convenient reference book as it is in one volume. The next dictionary mentioned, namely *Bukkyô Dai-Jiten* (佛教大辭典 Dictionary of Buddhism) compiled by Ryûkoku College is also very good, but as it consists of three volumes, it seems to me that it is not so convenient as Mr. Oda's. These dictionaries each possess their special points of excellence, but Mr. Oda's work appears to me to be more convenient because it contains quotations from the original texts. Dr. Shinkyô Mochizuki's (望月信享) *Bukkyô Dai-Jiten* (佛教大辭典 Dictionary of Buddhism), in five volumes, has not yet been completed, though the greater part of the work has been issued. *Busho Kaisetsu Dai-Jiten* (佛書解説大辭典 A Descriptive Dictionary of Buddhist Books), which is mentioned next, in twelve volumes, is nearly complete as eleven volumes have already been published. This dictionary contains explanations of Buddhist books, gives particulars about their contents, and indicates where they may be obtained, as well as listing other books which contain annotations of or lectures about them. It is therefore an extremely convenient reference book.

In concluding my lecture, may I say a few words about the present condition of Buddhism itself in this country, since learning of the scientific study of Buddhism may not be the reader's only purpose. At present there are in Japan fourteen Buddhist sects with fifty-six branches. Though not all of them possess schools of their own, these fourteen sects and their fifty-six branches freely engage in religious activities. If one desires to learn about Japanese Buddhism, instead of about the scientific method of study, one may have to know about the present con-

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dition of these sects and branches. But this is a subject of which a man like myself is not qualified to speak. I have confined myself to describing the present trends and conditions of Buddhist study in Japan, and I must apologize for having taken so much of your time.

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## APPENDIX

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### I—Research Facilities in Schools

#### (1) Imperial Universities

東京帝國大學	Tokyo Imperial University
京都帝國大學	Kyoto Imperial University
東北帝國大學	Tôhoku Imperial University
九州帝國大學	Kyushu Imperial University
京城帝國大學	Keijo Imperial University

#### (2) Denominational Colleges

大正大學 (天台宗, 淨土宗, 新義真言宗豐山派)  
Taishô College (Tendaishû, Jôdoshû, Shingi-Shingonshû Buzan Ha)

立正大學 (日蓮宗)  
Risshô College (Nichirenshû)

駒澤大學 (曹洞宗)  
Komazawa College (Sôtôshû)

龍谷大學 (真宗本願寺派)  
Ryûkoku College (Shinshû Hôganji Ha)

大谷大學 (真宗大谷派)  
Ôtani College (Shinshû Ôtani Ha)

高野山大學 (古義真言宗)  
Kôyasan College (Kogi-Shingonshû)

智山專門學校 (新義真言宗智山派)  
Chizan College (Shingi-Shingonshû Chizan Ha)

佛教專門學校 (淨土宗)  
Bukkyô College (Jôdoshû)

西山專門學校 (淨土宗西山光明寺派)  
Seizan College (Jôdoshû Seizan Kômyôji Ha)

京都專門學校 (真言宗東寺派)  
Kyoto Buddhist College (Shingonshû Tôji Ha)

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臨濟學院專門學校 (臨濟宗妙心寺派)  
Rinzai Gakuin College (Rinzaishû Myôshinji Ha)

眞宗專門學校 (眞宗大谷派)  
Shinshû College (Shinshû Ôtani Ha)

比叡山專修院 (天台宗)  
Hieizan Senshûin ('Tendaishû)

祖山學院 (日蓮宗)  
Sozan Gakuin (Nichirensû)

中央佛教專門學校 (朝鮮)  
Chûô Buddhist College (Chôsen)

### (3) Non-sectarian Colleges

東洋大學 Tôyô College  
日本大學 Nihon College  
早稻田大學 Waseda University

## II—Organs

宗教研究 Studies in Religion  
哲學雜誌 Philosophy Magazine  
哲學研究 Studies in Philosophy  
文 化 Culture

哲學論叢 (立正) Philosophy Review (Risshô)  
大正大學學報 Taishô College Bulletin  
聖 經 研 究 (大正) Studies of Scriptures (Taishô)  
密 教 論 叢 (大正) Esoteric Buddhism Review (Taishô)  
駒澤大學佛教學年報 Komazawa College Annual of Buddhist  
Studies  
龍 谷 學 報 Ryûkoku College Bulletin  
大 谷 學 報 Ôtani College Bulletin  
密 教 研 究 (高野山) Studies in Esoteric Buddhism (Kôyasan)

日本佛教學協會年報 Annual Report of the Buddhist Association of Japan

日本宗教學大會紀要 Proceedings of the Society for Religious Studies



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(b) 支那佛教 Chinese Buddhism

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Mochizuki, Shinkyō Dictionary of Buddhism

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Descriptive Dictionary of Buddhist Books

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ORIENTATION  
IN THE STUDY OF  
JAPANESE BUDDHISM

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The Tokyo Imperial University



## ORIENTATION IN THE STUDY OF JAPANESE BUDDHISM

As Prof. Ui has just given you a full account of the studies of and researches into Buddhism which are now carried on in this country, I believe you have obtained a general idea of the subject. I now propose to speak at some length of books which are indispensable in conducting studies of Japanese Buddhism.

I propose to deal with such books by classifying them generally into three categories. These are (1) catalogues, (2) series of collections and (3) summaries or synopses.

The term "catalogue" is a very inclusive one. To begin with there are synthetic catalogues. As a matter of fact, study of Japanese Buddhism has begun to be made scientifically only in recent years, so that we have no complete synthetic catalogue of the relevant literature. Now when we say Japanese Buddhism, we distinguish it from Indian, Chinese and Tibetan Buddhism as well as from Buddhism as it is conceived of in Europe and America. In other words, we use the term specially to represent Buddhism as it has been developed in this country. Books dealing with Japanese Buddhism are fairly large in number. But of Buddhist literature of the past, some books have been lost and there are also quite many of which only the titles remain. Of such books as have been preserved, there are some which are in printed form and some which have remained only in the form of written copies. Among the printed books, are some which have been reprinted time and again and though bearing the same titles the contents of different editions are quite different. Furthermore, there are some books, which are traditionally said to have been written by such great priests as Dengyō

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Daishi or Kôbô Daishi, but require adequate researches before it is firmly established whether or not they were really written by the authors to whom they are attributed. Accordingly as yet we have to undertake the task of distinguishing those genuine from those which are not, to separate those which were really written by the authors whose names they bear from those which were written by some men of later periods. In these circumstances, in order to arrange Buddhist literature existing in Japan in a proper way, one must prepare a synthetic catalogue by classifying and arranging it from various standpoints, such as kinds, sects and the names of the authors and also by separating such books as have been lost from those preserved, those which have been printed from those which remain as written copies, those which have different editions of different versions. So far, however, nothing like such synthetic catalogues has been produced, though lately there has been published a book of reference entitled *Bussô Kaisetsu Dai Jiten* (佛書解説大辭典 Explanatory Compendium of Buddhist Books) consisting of twelve volumes, which was compiled under the direction of Dr. Genmyô Ono. This book, however, contains a list and explanatory notes not only of books relating to Japanese Buddhism, but also of Chinese books dealing with Buddhism and Buddhist books translated into Chinese, in fact of all books concerning Buddhism in general. If passages relating to Japanese Buddhism only are extracted from this book and are classified and arranged according to plans such as I have just outlined, I think something more or less approaching the ideal may be produced. But for the present if we were to look for a catalogue showing the literature of Japanese Buddhism in general at a glance, a catalogue of the books in the library of Ryûkoku College and another of those in the library of Ôrari College, might be considered as such. The Ryûkoku College catalogue was issued in

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one volume in 1929 under the title *Ryūkoku Daigaku Wakansho Bunrui Mokuroku: Bukkyō no Bu* (龍谷大學和漢書分類目錄佛教之部 A Classified Catalogue of Japanese and Chinese Books in the Ryūkoku College Library: Section of Buddhism), but a catalogue of books pertaining to the Shin Sect had been issued before in one volume and an enlarged catalogue was issued in one volume in 1935. These three volumes combined make up, in my opinion, a comprehensive catalogue of nearly all the books bearing on Buddhism. Besides these, we have a work entitled *Ôtani Daigaku Toshokan Wakansho Bunrui Mokuroku* (大谷大學圖書館和漢書分類目錄 A Classified Catalogue of the Japanese and Chinese Books in the Ôtani College Library), which was issued in one volume in 1925. This catalogue, though not confined to books relating to Buddhism, chiefly contains a list of such books. It may be added that an enlarged edition of this catalogue was issued in 1932 under the title *Daini Ôtani Daigaku Wakan Toshō Bunrui Mokuroku* (第二大谷大學和漢圖書分類目錄 The Second Classified Catalogue of the Japanese and Chinese Books in the Ôtani College Library).

Next, I shall mention catalogues prepared according to different sects. Various sects of Buddhism have risen or declined in Japan. During the Nara period there prevailed the six sects of Jōjitsu, Sanron, Kusha, Hossō, Kegon and Ritsu, to which the two sects of Tendai and Shingon were added during the Heian period. Later during the Kamakura period the Jōdo, Zen, Shin and Nichiren sects appeared one after another. Now to mention catalogues containing lists of books bearing on each of these sects, we find that there are Volumes I and II of *Dainihon Bukkyō Zensho* (大日本佛教全書 A Complete Collection of Buddhist Books of Japan), which are entitled *Bukkyō Shoseki Mokuroku* (佛教書籍目錄 A Catalogue of Buddhist Books.) In these two volumes are given seventy-five catalogues of Buddhist books



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which have been written in this country since early times. By consulting these catalogues one is able to obtain a general idea of books pertaining to individual sects of Japanese Buddhism, which were written before the Meiji period. *Taisho Shinshū Daizōkyō* (大正新脩大藏經 The Taisho Edition of the Tripiṭaka) also contains in Volume LV entitled *Mokuroku Bu* (Catalogue Section) twenty-six catalogues of books pertaining to Japanese Buddhism. I shall not enter into details because these are accessible if you will inspect the catalogue sections of the above-mentioned *Dainihon Bukkyō Zensho* and *Taishō Shinshū Daizōkyō*. Besides these catalogues, there is *Zenseki Mokuroku* (禪籍目錄 A Catalogue of Books of the Zen Sect), which was issued in one volume in 1928, as well as *Nichirensbū Shūgaku Shōso Mokuroku* (日蓮宗學章疏目錄 A Catalogue of Treatises and Commentaries on the Doctrine of the Nichiren Sect), which was issued in one volume in 1918, respectively listing as many books as possible connected with the sect referred to. If you consult the catalogues of books of Ryūkyō College and Ōtani College I have already referred to, in addition to all these lists of books, I think you will be able to learn of books bearing on the Shin and other sects.

Other works which may be considered as catalogues prepared according to different sects are those which were produced with the names of authors as the index. For example, there are catalogues of books written by scholars of the Hongwan-ji Branch of the Shin Sect and of those written by scholars of the Ōtani Branch; there is *Shinshū Gakushū Chojutsu Mokuroku* (眞宗學匠著述目錄 A Catalogue of Works by Scholars of the Shin Sect), which was compiled by Mr. Tetsuo Inoué and published in one volume in 1930. There is also another catalogue of a similar nature which was published quite recently. This is *Meiji Igo Nichiren Shugi Chojutsu Mokuroku* (明治以後日蓮主義著述目錄 A

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Catalogue of Works on the Doctrine of the Nichiren Sect Written During and After the Meiji Period), which was published in one volume in 1933. The author is Mr. Kwankyô Moriya. The latest work of the kind published is *Chizan Gakushô Chojutsu Mokuroku* (智山學匠著述目錄 A Catalogue of Works by Scholars of the Chizan School), compiled by the faculty of Chizan College and issued in October, 1935. It is arranged respectively under the names of the authors of this branch of the Shingon Sect.

Thirdly, with regard to catalogues of imported books, it is important for students of Buddhism to conduct researches into the question of when *kyô* (經 sūtras, the sayings of Sakyamuni as recorded by his disciples after his death), *ritsu* (律 vinaya, disciplinary rules formulated by Sakyamuni) and *ron* (論 abhidharma, commentaries on sūtras) were produced in India. It is also a very important problem for students of Chinese Buddhism to study and ascertain when these sūtras, disciplinary rules and commentaries on sūtras were brought to China from India and by whom they were translated into Chinese. In connection with these questions, an equally important task is to study and ascertain when and by whom the Sanscrit and Chinese Tripiṭaka editions, and essays and treatises on them were brought into this country from China. As you know, to this country sūtras and other Buddhist books imported from China were brought in their original form, and were read and studied without being translated into Japanese. This is a fact of great importance. The titles of the books concerning the Tendai and Ritsu Sects and other books, which were brought to this country by the famous Ganjin Dai-Kwashô are clearly known, but as for other books imported from China prior to the Nara period no exact information is now available. As for Buddhist books imported from China during the Heian period, there exist catalogues of such books

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bearing on esoteric Buddhism, which were brought home by the so-called eight China-visiting priests, including Dengyō Daishi and Kōbō Daishi, who stayed for some years in China during that period. As Japanese Buddhism owed its origin to Buddhist books carried home by Japanese priests who visited China as well as to those imported by Chinese priests who came here, it is necessary to clarify catalogues of imported Buddhist books in order to conduct the study of Japanese Buddhism in a systematic way. Such catalogues are given in the section of catalogues forming Volume II of *Dainihon Bukkyō Zensho* as well as in the division of catalogues forming Volume LV of *Taishō Shinhū Daizōkyō* both of which I have already referred to. By making these catalogues groundwork for study and adding to the knowledge they give whatever new items of knowledge we may be able to gather as a result of researches conducted in various fields of study, we may succeed in compiling a complete catalogue of imported Buddhist books. This is one of the most important tasks remaining to be accomplished by students of Japanese Buddhism.

Fourthly, we have to deal with catalogues of manuscripts of sūtras. As may well be imagined, actual propaganda work was started in this country after sūtras and other Buddhist books imported from China had been spread in written copies. In fact Japanese Buddhism began to make its appearance after imported Buddhist literature was copied in large quantity and widely disseminated and then taken up for earnest study by Japanese seekers after truth. There is no doubt that many written copies of important sūtras were produced and such manuscripts were copied again and again. Accordingly it is a matter of great importance for students of history of Japanese Buddhism to inquire what sūtras and commentaries on sūtras were copied out. In passing, it may be mentioned that the transcription of sūtras

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was at first undertaken for the purpose of spreading them, but later it gradually became a sort of hobby among people of the upper classes. But the primary object of the work was of course dissemination and popularization of important Buddhist books, so that the study of matters connected with transcription of sūtras and other Buddhist literature is of great importance for investigation into the spread of belief in Buddhist teachings. We have, however, no complete catalogue of such copied sūtras. In Tokyo and Kyoto, a meeting called *Daizō-é* is held year after year. Each time the meeting is held, a catalogue of rare written copies of sūtras, which are exhibited on the occasion, is printed and distributed. If these catalogues were collected and studied, one might be able to get some idea, though incomplete, of copied sūtras preserved to this day in this country from very early times. In this connection it is interesting to note that there is a book entitled *Shakyō yori mitaru Narachō Bukkyō no Kenkyū* (寫經より見たる奈良朝佛教の研究 A Study of Buddhism of the Nara Period through the Investigation of Copied Sūtras), which was written by Mr. Mosaku Ishida and was published by the Oriental Library. This book contains in appendix entitled *Narachō Genzai Issaikyōsho Mokuroku* (奈良朝現在一切經疏目錄 A Catalogue of All the Sūtras and Commentaries Existing During the Nara Period). This includes the sūtras which were copied during the Nara period and is a very valuable index.

Fifthly, we have to consider catalogues of printed sūtras. It is quite natural that since demands for sūtras and commentaries on them gradually rose at the same time the art of printing advanced, printing and publication of Buddhist books began to be undertaken in this country. Accordingly by putting in order catalogues of printed Buddhist books, we can see what kind of Buddhist literature was frequently printed and published or continued to be published in printed form. This is the reason why

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we have to pay attention to the catalogues just referred to. Due to the development of bibliographical methods in this country, interest has begun to be aroused in the publication of Buddhist books which was undertaken here in early times, leading to the gradual appearance of some books specially dealing with the subject. Such books are:

*Nara Kankyô Shi* (寧楽刊經史 A History of Sûtras Printed During the Nara Period) by Mr. Tokujô Oya, published in one volume in June, 1923.

*Bussô Kankô Shi* (佛書刊行史 A History of the Printing and Publication of Buddhist Books) by Mr. Yûshô Tokushi, included in Volume XII of *Nihonshûkyô Daikôza* (日本宗教大講座 Lectures on Japanese Religions).

*Jôdokyô-han no Kenkyû* (淨土教版の研究 A Study of Printed Books of the Jôdo Doctrine) by Mr. Yûhan Tôdô, published in one volume in 1930.

*Kôya-ban no Kenkyû* (高野版之研究 A Study of Books Printed and Published by the Kôya Monastery) by Mr. Gyôei Mizuno, published in one volume in June, 1932.

In such books as *Nihon Ko-insatsu Bunkashi* (日本古印刷文化史 A History of the Art of Printing in Ancient Japan) or *Insatsu Bunmeishi* (印刷文明史 A History of the Progress of Printing), Buddhist literature which was printed in early times is dealt with for the most part. In this circumstance, we may be able to learn much of the history of Japanese Buddhism by arranging such books in proper order and compiling a history of the publication of Japanese Buddhist books.

Sixthly, I shall take up the subject of catalogues of series or collections of Buddhist books. It is my intention to speak of such series more fully in Chapter II, but here I may mention that quite a number of them are now in existence. It is a matter of great importance for students of Japanese Buddhism to collect

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all these series and see what books have been published in this form. No complete catalogue of Buddhist series has as yet appeared, but it is very important for the students to draw up one, adjusting those series which overlap one another.

Seventhly, we have to consider the subject of catalogues of Buddhist books kept in libraries. An extremely difficult task no doubt it is to arrange catalogues of Buddhist books which are kept in the libraries of Government and private universities, public libraries, temples and shrines of ancient lineage and private individual collectors, but this is a task of utmost importance for students of Japanese Buddhism to take up. Among the catalogues of library books, which have so far been published, I may mention classified catalogues of the libraries of Ryûkoku and Ôtani Colleges, a catalogue of books bearing on the Zen Sect, which chiefly lists books of the library of Komazawa College, to all of which I have already referred, a classified catalogue of books bearing on the doctrine of the Tendai Sect in the library of the monastery on Mt. Hiei, and a catalogue of the Oriental Library. Besides these, there is no catalogue worthy of note, but if a complete catalogue of books in the possession of universities, libraries, temples and private collectors could be compiled by adjusting all the catalogues issued by them, it would serve as an index to nearly all the materials available, which are required for conducting study of Japanese Buddhism. It may be added that a catalogue of books belonging to the Shûpuku-ji temple of Nagoya has lately been compiled by Dr. Katsumi Kuroita and published. If publications of similar nature are issued one after another, students will naturally find it much easier to pursue their studies in this direction.

Finally, let us consider catalogues of essays or treatises on Buddhist themes. I need not dwell on the importance of catalogues of such treatises side by side with catalogues of Buddhist

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books. There are more than thirty technical newspapers and magazines connected with Buddhism, which have appeared in this country since the beginning of the Meiji period. Besides numerous treatises which appeared in them, treatises on Buddhist subjects are legion, which were published in popular Buddhist magazines and certain magazines of special nature. Now it is plain that in order to know the trend of Japanese Buddhism since the beginning of the Meiji period, it is necessary that these treatises be made accessible. At the same time, besides serving as an important guide in regard to the directions to be pursued by students in carrying on their study, they contain much useful material for reference. Hence the necessity of having catalogues of all such treatises compiled. It is fortunate that two catalogues of this nature have lately been published. One of them is *Bukkyō Ronbun Sōmokuoku* (佛教論文總目錄 A Comprehensive Index to Treatises on Buddhism) which was published in one volume in June, 1931, and is declared to have been compiled by an association calling itself Butten Kenkyūkai (Society for the Study of Buddhist Scriptures). The other is *Bukkyōgaku Kankei Zasshi Ronbun Bunrui Mokuroku* (佛教學關係雜誌論文分類目錄 A Classified Index to Magazine Articles in Buddhist Periodicals), which was compiled by the librarians of Ryūkyō College and was published in July of the same year. By complementing each other, these two catalogues serve their purpose to greater advantage. As for treatises published after 1931, these are listed in an enlarged edition of *Bukkyō Ronbun Sōmokuoku* (佛教論文總目錄 A Comprehensive Index to Treatises on Buddhism), which was published quite recently (1935). I may add that with regard to the question of what magazines and newspapers bearing on Buddhism existed during the Meiji period, *Meiji-Nenkan Bukkyō Kankei Shimben Zasshi Mokuroku* (明治年間佛教關係新聞雜誌目錄 A Catalogue of Buddhist Newspapers and Magazines of the Meiji

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Period) was issued last year by the Meiji Bukkyōshi Hensansho (Institute for Compilation of a History of Buddhism During the Meiji Period).

I have so far dealt with the subject of catalogues. I now propose to take up that of "series" or collections of Buddhist books. It is about 1,400 years since Buddhism was first introduced into this country. It was during these fourteen centuries that what we call Japanese Buddhism was formulated. The nature of Japanese Buddhism may be learned by referring to the catalogues of Buddhist literature I have mentioned above. As I said before, however, it should not be considered that all of the writings on Buddhism, which have been produced during these years, have been preserved intact, and that, even supposing that they remain in their original form, all of them are of equal importance for the study of Japanese Buddhism. Such being the case, the *raison d'être* of such literary productions as have been selected from among those countless writings on Buddhism for their supposed importance from various points of view, that is, the *raison d'être* of what we call "series" becomes apparent. Thus, while the "catalogues" mentioned above serve to indicate the components of Japanese Buddhism, the "series" I now propose to deal with furnish fundamental material for conducting the study of Japanese Buddhism. As a matter of fact, collection of writings by the founder of various sects was made fairly early, this kind of work having been tried as early as in the middle ages. But collection and classification under a certain definite system of Buddhist books as objects of scientific research and their publication as series were started about the close of the Meiji period, and having been continued all through the following Taisho period, are still being undertaken to-day. In this circumstance, we may consider this kind of work to



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have been all but completed and the object with which it was started has been nearly attained. At the beginning of the Meiji period, Japanese Buddhism had to go through a most difficult time, being hard pressed on the one hand by a violent anti-Buddhist agitation sponsored by the Government, and on the other by the inroads of Christianity and Western philosophy. In fact it had to hold its position fighting with all its strength both internal and external adversaries. Since the middle of the Meiji period, however, it began to recover the position it used to occupy in the faith of the Japanese people and by adopting Western methods of philosophical and historical study found *itself in a position to conduct self-examination*, until, by the close of the period, it had the satisfaction of seeing its high value become duly appreciated by discerning people. Accordingly, old copies of Buddhist books, manuscripts and similar things which were thrown away as waste paper at the beginning of the Meiji period, are now eagerly sought after and collected, even their fragments being highly valued. In fact it is these materials, which have been collected from old temples or private libraries, that have been adjusted and systematized and then published under such titles as "Complete Collection," "Complete Works" or "Series." They have also been arranged and published in the form of dictionaries, synopses or chronological tables. But in 1923, about the time when this sort of enterprise may be said to have reached its highest prosperity, as you are well aware, a great earthquake accompanied by a calamitous conflagration overtook Tokyo and its vicinity. In consequence the great pyramid of Buddhist literature accumulated through twenty years of painstaking efforts was destroyed all of a sudden, the greater part of Buddhist books so far published being reduced to ashes together with their printing-blocks and *papier-mâché* moulds. Fortunately, however, such books having been already publish-

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ed, it was comparatively easy to bring out their second editions. Besides, the experience of having had precious books reduced to ashes in a moment, bitter as it was, served as means of evoking in the minds of compilers, collectors and publishers a desire to have precious books and written copies of rare writings printed and distributed as much as possible, with the result that the publication business was stimulated in a great measure and what we call *yen-pon* (one yen per copy) series being to be published one after another in quick succession. Books bearing on Japanese Buddhism, which were published during the flood tide of prosperity, were many in number, not only second editions of books published before the earthquake, but those which had remained unpublished were printed in the form of series. This state of things continues to prevail to this day. It is of these series of Buddhist books that I now propose to speak. In doing so, I think it expedient to deal with them by classifying them into three main groups. The first group includes series of books aimed at covering the whole of Japanese Buddhism with a view to its systematization, the second those of books collected, selected and compiled by various sects from their respective standpoints and the third those made up by compilation of books written and left by founders, great priests and leading scholars of various sects.

To begin with those series of books which aim at covering the whole of Japanese Buddhism with a view to its systematization, which we may call "complete collections" for convenience's sake, we have among others the following already published: (Cf. pp. 125-126).

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Title	No. of Vols.	Time of publication
Nihon Daizōkyō (The Tripiṭaka of Japan)	48, with 2 vols. of synopsis and 1 of index	1914-1922
Dainihon Bukkyō Zensho (A Complete Collection of Buddhist Books of Japan)	150, with 10 special vols. and 1 vol. of index	1912-1922
Taisho Shinshū Daizōkyō (Taisho Edition of the Tripiṭaka) (A Continuation)	30 vols.	1929-1932
Kokubun Tōhō Bukkyō Sōsho (Series of Eastern Buddhist Books in Japanese)	10 vols. each of 1st and 2nd series (18 vols. already published)	1925— (not yet completed)
Bukkyō Taikēi (A Great System of Buddhist Books)	63 vols. (completion of 1st term expected), of which 56 have already been published	1917— (not yet completed)
Showa Shinsan Kokuyaku Daizōkyō (Shūtenbu) (The Showa Edition of Japanese Translated Tripiṭaka) (Section of sectarian books)	22 vols.	1928-1931

Of the above-mentioned collections, *Nihon Daizōkyō* (The Tripiṭaka of Japan), consisting of forty-eight vols. in addition to two vols. of synopsis and an index in one vol., was completed in the interval of 1914 and 1922. The forty-eight vols. of this *Tripiṭaka of Japan* are divided into seventeen vols. of "sūtras," four of "disciplinary rules," nine of "commentaries" and eighteen of sectarian books. The part of sūtras includes 152 books of Japanese commentaries, similarly the part of disciplinary rules 25, the part of commentaries 57 and the sectarian books 558. In this way, this work is a comprehensive series of Buddhist literature, comprising, as it does, seven hundred

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and ninety-two Buddhist books produced in this country in addition to the original sūtras, disciplinary rules and commentaries, on which they were written, as well as great books of Chinese commentaries and annotations. It must be said, however, that a certain measure of re-examination is needed in regard to the selection of the books put into this work. Not only that, but it does not contain books pertaining to the Kyōsō branch of the Shingon Sect, the Rinzai, Jōdo, Shin, Ji, Yūzū-Nembutsu and Nichiren Sects. Nor does it contain books dealing with rites and ceremonies of various sects, their histories and chronological records, sectarian discussions, glossaries and catalogues. Furthermore, there are certain books which ought to have been included in the work but have not been. Such being the case, this work is a series which is in no way complete, but the service it has rendered and will render in the study of Japanese Buddhism is really great.

Let us examine, next, *Dainihon Bukkyō Zensho* (A Complete Collection of Buddhist Books of Japan). This work consists of one hundred and fifty volumes which are classified into various sections: Catalogue (2 vols.), General Introduction (1 vol.), Various Sūtras (3 vols.), *Kegon* (7 vols.), *Hokkē* (18 vols.), *Taimitsu* (9 vols.), *Shingon* (10 vols.), *Shittan* (1 vol.), *Jōdo* (11 vols.), *Yūzū-Nembutsu* (2 vols.), *Ji* (4 vols.), *Kairitsu* with a supplement treating of garments and instruments (4 vols.), *Sanron* (1 vol.), *Hossō* (7 vols.), *Inmyō* (2 vols.), *Kusha* (7 vols.), *Kishin* (3 vols.), *Zen* (2 vols.), Rites and Ceremonies (not in separate volumes), Sectarian Commentaries (2 vols.), Histories and Biographies (18 vols.), Appointment and Ordinations (not in separate volumes), Genealogy (as above), Geography (ditto), Records of Temples (16 vols.), Diaries (10 vols.), Belle-lettres (4 vols.) and Miscellanies (4 vols.). In addition to all these volumes, the work has a supplement consisting of ten rolls of *Jukkansho* of the Shingon

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Sect and one volume of index. This classification, however, unlike that of the above-mentioned *Tripitaka of Japan*, which was made under a definite system, was made for convenience' sake after the whole work was completed. In consequence several volumes are found to contain certain various books which should have been included in other classified volumes. In spite of this shortcoming, as compared to the *Tripitaka of Japan*, which is a collection of books dealing only with doctrines and tenets of Japanese Buddhism, this work contains in addition much historical material, as will be clear from the above-mentioned classification. Moreover, besides containing original sectarian books of the Jôdo, Yûzû-Nembutsu, Ji and Zen sects, which are not included in the *Tripitaka of Japan*, this work contains catalogues of Buddhist books, a general introduction to Buddhist literature, books treating of Shittan, those treating of garments and instruments, sectarian discussions and miscellaneous writings. As such, this is a very useful series. In fact, consisting of altogether one thousand three hundred and thirty-two books written by Japanese authors, this series defies comparison with any other works of a similar nature in respect to number and quantity. However, it contains many books which have already been included in the *Tripitaka of Japan* and other series, but this is a shortcoming, if it is one, which is unavoidable.

Thirdly, let me consider *Taisho Shinshû Daizôkyô* (The Taisho Edition of the Tripitaka). Made up of altogether hundred volumes, this is a collection of Buddhist books and is representative of the activity of the Japanese Buddhist circles during the Taisho and Showa periods. The first fifty-five volumes contain Indian and Chinese Buddhist literature, while the following thirty volumes cover Japanese Buddhist literature, the last twelve and three volumes being respectively allotted to

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pictures and figures and catalogues. The fifty-five volumes allotted to Indian and Chinese Buddhist literature contain two thousand two hundred and forty-nine books in addition to twenty-seven catalogues compiled in this country. The following thirty volumes contain five hundred and eighty-five Buddhist books written by Japanese, besides one hundred and ninety-two ancient books which were either discovered in recent times or are thought to require further researches for establishing their authenticity. Thus of three thousand fifty-three books included in this collection, six hundred and twelve are of Japanese Buddhism. As for the additional twelve volumes containing pictures and figures, I shall refrain from considering them for the present. Such being the case, in respect to the number and quantity of books collected therein, the *Taisho Edition of the Tripitaka* is surpassed by the above-mentioned *Tripitaka of Japan* or *A Complete Collection of Buddhist Books of Japan*, but in regard to the fact that thirty volumes of this series contain all of the most important books pertaining to all the sects of Japanese Buddhism, that most careful selection was made concerning the originals of these books and that collation was carried out as correctly as possible, it surpasses the two series just referred to. Furthermore it also contains not a few voluminous and important books dealing with Japanese Buddhism, which could not be included in either of the other two collections. In fact many rare and precious books, even the titles of which were little known before, or which, though by reputation, well-nigh inaccessible and could hardly be made material for study, are found collected in this work. It is inevitable that the publishers being different, as also their positions and the aims they had in view, these three collections contain many books which overlap one another. Nevertheless, inasmuch as there was more or less difference in regard to the selection of originals as well as in

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regard to the originals adopted themselves, there is little that is objectionable in this matter of overlapping.

Fourthly, to take up *Kokubun Tōhō Bukkyō Sōsho* (Series of Eastern Buddhist Books in Japanese). This work consists of twenty volumes divided into ten volumes of the first series and another ten of the second series, its publications having been started in 1925. As is plain from its title, it is a collection of Buddhist books in Japanese in contrast to nearly all the books collected in the above-mentioned three works, which are in Chinese. It contains more than four hundred books. While Buddhist books in Chinese are of course indispensable to the study of Japanese Buddhism, similar books in Japanese are even more important to students desiring to learn about Japanese Buddhism after the Kamakura period. In this respect, this work is particularly valuable.

Fifthly, to deal with *Bukkyō Taikēi*. This work is not a collection of books pertaining to Japanese Buddhism only. Nevertheless it is a publication, of which the main body is Buddhist literature considered most important as viewed from the standpoint of Japanese Buddhism, to which is added a selection of representative annotations. Its special value lies in the fact that it was compiled under a systematic organization of wide scope. Accordingly, though this collection contains Indian sūtras, disciplinary rules and commentaries as well as Chinese annotations, its main component part is books pertaining to Japanese Buddhism. It has collected therein and classified according to sects the most important sectarian books such as eleven volumes of the Shōzō part, two Sanron books, three Kegon, twelve Tendai, three Shingon, two Zen books. The total number of volumes making up the collection is more than hundred and though in respect to the number of volumes collected it is not considerable, it is an exceedingly serviceable series as it was compiled

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by selecting the most important of sectarian books, adding thereto their annotations.

*Showa Shinsan Kokuyaku Daizōkyō* (Showa Edition of Japanese Translated Tripiṭaka), the sixth series to come under review, is an example of the so-called one-yen series and is accordingly a collection of Buddhist books which have been made extremely popular and easily readable. It consists of forty-eight volumes, classified into twelve vols. of sūtras, twelve of disciplinary rules and commentaries, twenty-two of sectarian books and two of synopses. It is noteworthy that the twenty-two volumes of sectarian books include Japanese versions of books written by founders and leading priests of various sects, so that these books are very easy to read. For this reason, as well as for the reason that it is cheap in price, this collection is widely used.

Besides the series I have so far dealt with, there is a series entitled *Kokuyaku Issai-Kyō* (國譯一切經 The Tripiṭaka Translated into Japanese). The one hundred and fifty-five volumes making up the collection contain Japanese translations of important Indian sūtras, disciplinary rules and commentaries. It is planned to publish hundred more volumes containing Japanese translations of important Chinese and Japanese Buddhist books, but up to date the above-mentioned one hundred and fifty-five volumes containing Japanese translations of Indian sūtras, disciplinary and commentaries, namely, the tripiṭaka, all but completely have been published.

Secondly, we have to consider such series of Buddhist books as have been selected or collected by various sects for the reason that they are connected with them. This kind of series so far published is also not a few in number. First, the Tendai Sect has twenty-four volumes of *Tendaishū Zensho* (天台宗全書 A Complete Collection of Tendai Books) compiled by the Association for the Publication of Tendai Sectarian Books. This work is in



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course of publication, precious books bearing on the Tendai Sect of Japan having been and being published one after another since the spring of this year (1935). Next, the Shingon Sect has thirty-six volumes of *Shingonshû Zensho* (眞言宗全書 A Complete Collection of Shingon Books) compiled by Kôyasan College. This work is also in course of publication, the first volume having been published in 1933 and the following volumes having been and being published in succession since that year. *Jôdoshû Zensho* (淨土宗全書 A Complete Collection of Jôdo Books), consisting of twenty volumes, has been compiled by the Association for the Publication of Jôdo Sectarian Books. Its publication was completed between 1908 and 1914. A second edition with volume twenty-one as a supplement was issued between 1928 and 1931. In addition to this work, there is *Zoku Jôdoshû Zensho* (續淨土宗全書 A Second Collection of Jôdo Books) compiled by the Association for the Preservation of Sectarian Books, of which nineteen volumes have been published so far. These last two series comprise important books connected with the Jôdo Sect. Besides them a series entitled *Seizan Zensho* (西山全書 A Complete Collection of Seizan Books) consisting of eight volumes, is in existence, these having been compiled and published by the Sectarian Affairs Institute of the Seizan Branch of the Jôdo Sect. They are also found included in *Dai Nihon Bukkyô Zensho* (大日本佛教全書 A Complete Collection of Buddhist Books of Japan). Coming to the Shin Sect, we find that it possesses quite a large quantity of relevant literature. To be particular, books expounding the doctrines on which the Shin Sect is founded are all collected in the two volumes of *Shinshû Seiten Zensho* (眞宗聖典全書 A Complete Collection of the Sacred Books of the Shin Sect), compiled by Mr. Kwanji Gorô and published in 1908. Books containing annotations of these sacred books of expounding the doctrines of the Shin Sect

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are legion. Nearly all such books are found collected in the following three series: *Shinshû Zensho* (真宗全書 A Complete Collection of Shinshû Books), consisting of seventy-four volumes, compiled by Mr. Chokuryô Tsumaki and published between 1913 and 1916; *Shinshû Taikei* (真宗大系 A Great System of Shinshû Books), consisting of thirty-seven volumes, compiled by the Shinshû Scriptures Publishing Society; and *Shinshû Sôsho* (真宗叢書 A Series of Shinshû Books), consisting of ten volumes with two separate and one supplementary volume, compiled by an association organized for that purpose. As for books pertaining to the Zen Sect, we have *Kôho Tenchû Zenmon Hôgo Shû* (校補點註禪門法語集 An Annotated Collection of Sayings of Zen Priests), compiled by Mr. Kôdô Yamada and published in 1895 and *Kôho Tenchû Zoku Zenmon Hôgo Shû* (校補點註續禪門法語集 A Second Annotated Collection of Sayings of Zen Priests) compiled by Mr. Keizô Mori and published in 1896. A more recent publication of Zen Sectarian literature is *Kokuyaku Zenshû Sôsho* (國譯禪宗叢書 A Series of Zen Books Translated into Japanese) in twelve volumes compiled by Mr. Gumpei Miyashita, which was issued between 1919 and 1921. This work has been augmented with a second collection in ten volumes, which were published between 1925 and 1932. The Sôdô Sect has to its credit *Sôdôshû Zensho* (曹洞宗全書 A Complete Collection of Sôdô Books) consisting of twenty volumes. The publication of this series compiled by Mr. Takudô Kuruma and Mr. Chisan Kohô was commenced in 1928 and has not as yet been completed, though more than two-thirds of the work has already been finished. Turning to the Nichiren Sect, we have *Nichirensû Zensho* (日蓮宗全書 A Complete Collection of Nichiren Books) in twenty volumes compiled by Mr. Sôtaro Suzuki which was published between 1910 and 1915 as well as *Nichirensû Shôgaku Zensho* (日蓮宗學全書 A Complete Collection of Books on the Doc-

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trines of the Nichiren Sect). Publication of the latter work undertaken by an association formed for that purpose was started in 1921 and so far eighteen volumes have been issued, but the work is at present suspended. As for books pertaining to the Ji Sect, a work entitled *Jishō Seiten* (時宗聖典 Sacred Books of the Ji Sect) compiled by a school belonging to that sect was issued in 1916. Finally with regard to books dealing with ascetic Buddhism and the practice of austerities, volumes forty-six, -seven and -eight of *Nihon Daizōkyō* or the *Tripitaka of Japan* are a collection of such books. A book entitled *Shūgen Seiten* (修驗聖典 Sacred Books of Ascetic Buddhism) was issued in one volume in 1927 by an association formed for that purpose.

Thirdly, with regard to collections of writings by the founders, great priests and eminent scholars of various sects, what are commonly called *Zenshū* (Complete Works) have been published in recent years. In the field of the Tendai Sect, we have *Dengyō Daishi Zenshū* (傳教大師全集 Complete Works of Dengyō Daishi) in five volumes, compiled by the Eizan Gakuin and published between 1926 and 1927, and *Chishō Daishi Zenshū* (智證大師全集 Complete Works of Chishō Daishi) in four volumes. This work makes up four volumes from Volume XXV to Volume XXVIII of *Dai Nihon Bukkyō Zensho* (A Complete Collection of Buddhist Books of Japan), but was issued between 1917 and 1918 under the above-mentioned special title. Also of the Tendai Sect are *Eshin Sōzu Zenshū* (恵心僧都全集 Complete Works of Eshin Sōzu) in five volumes, compiled by the Hieizan Senshūin and a second edition issued between 1927 and 1928, and *Kakuchō Sōzu Zenshū* (覺超僧都全集 Complete Works of Kakuchō Sōzu), which was published quite recently. Further, *Jigen Daishi Zenshū* (慈眼大師全集 Complete Works of Jigen Daishi) in two volumes, compiled by the priests of the Kan-ei-ji Temple, was issued in 1916. All these are collections published under the title "Complete Works" of

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writings by Dengyô, Chishô, Eshin, Kakuchô and Jigen, who were either the founders or exceptionally great priests of the Tendai Sect. Among the collections of writings by leading priests of the Shingon Sect, we have *Kôbô Daishi Zenshû* (弘法大師全集 Complete Works of Kôbô Daishi) in six volumes, which was compiled by a society called Sofû Sen-yô Kai and published between 1909 and 1910. Nearly all the writings attributed to Kôbô Daishi are found collected in this series. We have also *Kôgyô Daishi Zenshû* (興教大師全集 Complete Works of Kôgyô Daishi) in one volume, which is a collection of writings left by Kakuban Shônin, published in 1909 by the Kaji Sekai Sha. Better known by the honorary name of Kôgyô Daishi, this priest rendered great service in rejuvenating and spreading the Shingon Sect by founding the Shingi branch of the sect. Another collection of writings by another eminent priest of the Shingon Sect is *Jiun Sonja Zenshû* (慈雲尊者全集 Complete Works of Jiun Sonja) in eighteen volumes, which was published between 1922 and 1926. As for books by eminent priests of the Jôdo Sect, we have *Hônen Shônin Zenshû* (法然上人全集 Complete Works of Hônen Shônin), which was first published in 1906 and has since been repeatedly reprinted. In the field of the Shin Sect, we find writings by Shinran Shônin collected and published in two volumes in 1933 under the title *Shinran Shônin Zenshû* (親鸞聖人全集 Complete Works of Shinran Shônin), the compilers being Mr. Chion Matsubara and Mr. Teikwan Tôyama. We also find them published in various other forms. It goes without saying that *Shinshû Seiten Zenshû* (A Complete Collection of Sacred Books of the Shin Sect), of which I spoke before, contains all of them. Next we have *Rennyo Shônin Ibun* (蓮如上人遺文 Complete Works of Rennyo Shônin) compiled by Mr. Shôgwan Inaba and published in one volume in 1937, which is a collection of writings by the great revival leader of the Shin Sect. All his-

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writings are also accessible in *Shinshû Seiten Zenshû* (A Complete Collection of Sacred Books of the Shin Sect). As for writings left by Nichiren Shônin, founder of the Nichiren Sect, we have *Nichiren Shônin Go-ibun* (口述上人御遺文 Writings Left by Nichiren Shônin), of which the first edition was issued in 1904, and *Ruisan Kôso Ibur-Roku* (類聚高祖遺文録 A Classified Collection of Writings Left by the High Founder), of which the first edition was issued in 1915, and both of which contain all the writings by him. Quite recently *Genbun Taishô Kôgoyaku Nichiren Shônin Zenshû* (原文對照口語岸口述上人全集 Complete Works of Nichiren Shônin in the Vernacular with Text) in seven volumes, compiled by Mr. Ryûzan Shimizu, was issued. This work contains the original texts of the writings of Nichiren, with versions in the spoken language set against them. Another similar work is *Genbun Taishô Nichiryû Shônin Zenshû* (原文對照日隆上人全集 Complete Works of Nichiryû Shônin in the Vernacular with Text), compiled by Mr. Nitchô Momoi, which was lately published in ten volumes. Besides the collections I have so far spoken of, there are collections of writings by great Buddhist scholars after the Meiji period such as Gyôkai Shônin, Shôhen Oshô, Tanzan Hara, Manshi Kiyozawa, Gesshō Sasaki, Eun Maeda and Daitô Shimaji, which have been issued one after another in recent years. I shall, however, refrain from speaking of them at any length. As books of reference, we have *Kôsô Meicho Zenshû* (高僧名著全集 Collected Works of Eminent Priests) in fifteen volumes, which was published by the Heibonsha between 1930 and 1931. This is a collection of Japanese versions of writings in Chinese left by great priests of various sects. Though not a work compiled with a view to promoting scientific study of Japanese Buddhism, it is conveniently arranged to suit the requirements of the general public. Furthermore there is a book of reference entitled *Bukkyô Shinkô Jitsuwu Zenshû* (佛教信仰實話全集

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Stories of Devoted Buddhists), consisting of twenty-four volumes, which was compiled and published by the Daitô Shuppan-sha between 1930 and 1932. This is a collection of biographies of eminent priests of various sects and well-known Buddhists.

Finally, to take up such books as give summaries or outlines of the doctrines of Japanese Buddhism, they may also be classified into three groups, namely books dealing with doctrines, those treating of histories and those serving as books of reference.

There is for the present no book which may be pointed out as one giving a concise summary of the doctrines of Japanese Buddhism. I may mention, however, a book entitled *Hasshû Kôyô* (八宗綱要 Outlines of the Doctrines of the Eight Sects), which was written by a learned priest named Gyônen belonging to the Kegon Sect, who lived in the Kamakura period. Though a very old book, it has been widely read since the early days of the Meiji period. As this is a book written so early as seven hundred years ago, its merit is no doubt open to discussion if viewed from a strictly scientific standpoint. Nevertheless, because it gives in a nutshell the outlines of the doctrines of the eight sects, it is a very handy book and on this account it continues to be widely read. More than thirty annotations of this book have been published since the beginning of the Meiji period. But it should be remembered that this book gives not only an account of Japanese Buddhism but also histories of various sects of India and China. Furthermore, the book gives more prominence to discussion of doctrines of various Indian and Chinese sects than to those of Japanese sects. As already said, it is a handy book for one who desires to learn of the outlines of doctrines of various sects. Because the book was written in the Kamakura period, it stops at saying only a few lines concerning the Japanese Buddhism of that period and says nearly nothing about its content. A similar book written in the Meiji period is *Bukkyô*

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*Janishu Kôyô* (佛教十二宗綱要 An Outline of Twelve Buddhist Sects), which was compiled by Mr. Kôchô Ogurusu in 1886. This is a work expounding the so-called twelve sects of the Meiji period on the model of the Kamakura volume. Before it was published and was still in manuscript form Dr. Bun-yû Nanjô translated it into English and published it in 1886 under the title "A Short History of the Twelve Japanese Buddhist Sects". Three years after, namely in 1889, Mr. Ryôon Fujishima, who was then prosecuting his studies in France, also translated it into French. It seems that foreigners desiring to study or learn about Japanese Buddhism use it as a book of reference. It must be said, however, that what knowledge of Japanese Buddhism the book supplies is insufficient and that there are not a few passages in it which are difficult to understand. In spite of these shortcomings, it continues to be widely used by foreign students of Japanese Buddhism for the reason that no better book of similar nature has as yet been produced. Later in 1896 *Bukkyô Kakushû Kôyô* (佛教各宗綱要 An Outline of Various Buddhist Sects) was compiled and published in five volumes by an association called Bukkyô Kakushû Kyôkai (Association of Buddhist Sects). This work also gives explanations of various sectarian doctrines after the model of the above-mentioned two books. As for books which, unlike such explanatory or interpretative books, were written with the idea of analysing, systematizing and criticizing Buddhism boldly and freely, I may mention the following several books. These are *Soshiki Bukkyô Ron* (組織佛教論 A Systematic Study of Buddhism) by Mr. Gorô Nakanishi, which was published in 1890; *Bukkyô Tōitsu Ron* (佛教統一論 A Treatise on the Unification of Buddhism), the well-known work in five volumes by Dr. Senshō Murakami, which was planned to be published between 1901 and 1905, but of the five projected volumes of this book, only the first three volumes were published in 1905, the last two volumes being

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published in 1927 under the title of *Jissen-ron* (實踐論); *Nihon Bukkyô Tetsugaku* (日本佛教哲學 Philosophy of Japanese Buddhism) by Mr. Tôta Ono, which was published in 1903; *Nihon Bukkyô* (日本佛教 Japanese Buddhism), by Dr. Enryô Inouye, which was published in 1912; *Bukkyô Gairon* (佛教概論 Introduction to Buddhism), by Mr. Shun-ichi Takagi, which was published in 1916; *Bukkyô Gairon* (佛教概論 Introduction to Buddhism) by Mr. Daiei Kaneko, which was published in 1919; *Bukkyô Tetsugaku Shisô Taikai* (佛教哲學思想大系 An Outline of Buddhist Philosophy) by Mr. Shôshi Mitsui, which was published in 1924; *Bukkyô Tetsugaku* (佛教哲學 Philosophy of Buddhism) by Dr. Benkyô Shiio, which was published in 1929; and *Nihon Bukkyô Hongakushisô no Gaisetsu* (日本佛教本覺思想の概説 An Outline of Hongaku Thought in Japanese Buddhism) constituting Part I of *Bukkyô Taikô* (佛教大綱 Outline of Buddhism) by Daitô Shimaji, which was published in 1931. I have so far mentioned only the titles, but as will be plain from them, these books treat either of Japanese Buddhism, philosophy of Japanese Buddhism or outlines of Buddhism. As for the question of the contents of Japanese Buddhism or what Japanese Buddhism is, however, these books do not say much. They simply deal with Japanese Buddhism or Buddhism as it has prevailed in this country calling it either by the name of Japanese Buddhism or philosophy of Japanese Buddhism. In what respects Japanese Buddhism differs from Indian or Chinese Buddhism; whether or not Japanese Buddhism is possibly organized into a doctrinal system;—such question remain as yet to be taken up for study. In fact for the present we have no book which deals with such questions, except perhaps Mr. Shimaji's book "An Outline of Hongaku Thought in Japanese Buddhism" I have just mentioned. This is probably the only book we possess at present which takes notice of the characteristics of Japanese Buddhism and gives an outline of its distinctive



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features. No other has tried to systematize the doctrines of Japanese Buddhism. In this circumstance, looked upon from the standpoint of Buddhism as a whole, what we now call Japanese Buddhism or the philosophy of Japanese Buddhism, is nothing more than the nomenclature of Buddhism as it has prevailed in this country. As you know, Sir Charles Eliot's "Japanese Buddhism" has lately been published, but it is rather doubtful whether its author is sufficiently conscious of the characteristics of so-called Japanese Buddhism.

Next, to take up books dealing with the history of Buddhism, we come across the question of difference in meaning according to what we understand by the term. In other words, when we say a history of Japanese Buddhism, it differs in meaning from a history of Buddhism in Japan. To my way of thinking, it seems that the history of Japanese Buddhism may be considered roughly in the following three forms. First, it may be considered from a standpoint in which Japan and the history of Buddhism are separated and the term "Japan" is added to the term "history of Buddhism". Thus in English it takes the form: "A History of Buddhism in Japan." Secondly, we may consider the subject by putting Japanese Buddhism aside from history. Thus in English it takes the form: "A History of Japanese Buddhism" or "A History of Nippon Buddhism." Thirdly, we may consider Japan and history combined and separated from Buddhism, so that in English it takes the form: "A History of Japan with Special Reference to Buddhism". Now, it is the first-mentioned form, i.e. "A History of Buddhism in Japan", that has hitherto been adopted by Buddhist scholars of this country in dealing with the history of Japanese Buddhism. The third form: "A History of Japan with Special Reference to Buddhism" is one that has been adopted by scholars specializing in the history of this country when they have something or other to do with the

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history of Japanese Buddhism. As for the second form: "A History of Japanese Buddhism", no work conforming to it has so far been written. It seems to me, however, that study of Japanese Buddhism will not achieve its ultimate aim unless this matter is scientifically taken up and clarified. Now to speak of the literature relating to the history of Japanese Buddhism, we have among books historically describing it *Fusô Ryakki* (扶桑略記 A Short Account of Japan), *Sangoku Buppô Denzû Engi* (三國佛法傳通緣起 A Story of the Spread of Buddhism in Three Countries) and *Genko Shakusbo* (元亨釋書). To learn the history of Japanese Buddhism, these books have been read since old times. A book which was compiled after the model of these books but was written in a modern style is *Nihon Buppô shi* (日本佛法史 A History of Buddhism in Japan) in three volumes by Mr. Shôji Tajima, which was published in 1884. In 1890 another book of similar nature consisting of three volumes was issued under the title *Sangoku Bukkyô Ryakushi* (三國佛教略史 An Outline History of Buddhism in India, China, Japan), its authors being Messrs. Mokurai Shimaji and Tokunô Ikuta. As their titles show, these two books are nothing more than chronological records of matters relating to Buddhism in this country. In 1892, however, there appeared a small book entitled *Nihon Bukkyôshi* (日本佛教史 A History of Japanese Buddhism) by Mr. Yûichirô Katô, which was probably the first attempt ever made in this country to deal with the history of Japanese Buddhism in a systematic way. Later in 1897 three eminent Buddhist scholars, Dr. Senshō Murakami, Mr. Tetsu Sakaino and Mr. Junkyô Washio, jointly brought out Volume I of *Dai Nihon Bukkyôshi* (大日本佛教史 A History of Buddhism of Great Japan). This book is a record of historical facts concerning Japanese Buddhism which were investigated from various angles, and has contributed a great deal towards historical studies of Japanese Buddhism. It is a pity only

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Volume I was published, so that matters concerning Japanese Buddhism after the Heian period were left untouched. This shortcoming, however, was remedied by *Nihon Bukkyô Shikô* (日本佛教史綱 An Outline History of Japanese Buddhism) in two volumes, which was written by Dr. Senshō Murakami and was published in 1898. By the appearance of this book, a systematic history of Japanese Buddhism was made accessible for the first time. In fact, this book still occupies a leading position. Later books bearing on Japanese Buddhism have been published in a fairly large number, but I shall not consider them except for a few. One of those books which I would refer to is Mr. Arthur Lloyd's "The Creed of Half Japan: Historical Sketches of Japanese Buddhism", which was published in 1911. We have also "Studies in Japanese Buddhism" by Dr. Reischauer, who is present here (Hall of the Society for International Cultural Relations) to-day, which was published in 1917. In 1919 appeared the first volume of *Nihon Bukkyôshi no Kenkyû* (日本佛教史之研究 Studies in the History of Buddhism in Japan) by Prof. Zennosuké Tsuji of the Imperial University of Tokyo, and in 1931 the second volume of the same book. In 1929 appeared *Gaisetsu Nihon Bukkyôshi* (概説日本佛教史 An Introduction to the History of Japanese Buddhism) by the late Mr. Tadashi Hashikawa, which is a history of Japanese Buddhism expounding what influence Buddhism has exercised over the advancement of Japanese culture. Between 1928 and the following year appeared *Nihon Bukkyôshi no Kenkyû* (日本佛教史の研究 Studies in the History of Buddhism in Japan) in three volumes by Tokujō Ōya. This work is valuable and convenient mainly on account of the wealth of historical material it supplies, but for grasping a general idea of the history of Japanese Buddhism the average reader may find it too academic. The late Dr. Kōyō Sakaino left a large number of writings concerning the history of Japanese Buddhism, but I may mention here as repre-

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sentative of all his last and best work *Nihon Bukkyōshi Kōwa* (日本佛教史講話 Lectures on the History of Japanese Buddhism) published in 1931. It is a great pity that only one volume of this book was published, so that his lectures stopped at treatment of the subject to the end of the Nara period. Finally, to mention *Nihon Bukkyō Kyōgakuishi* (日本佛教教學史 A History of the Doctrines of Japanese Buddhism) by the late Mr. Daitō Shimaji, published in 1933, which after the lamented death of the learned author, I was privileged to compile. As may be seen from its title, this book is a history of Japanese Buddhism with the study of its doctrines as its central point of consideration. Though there may be much room for improvement, I think this book is noteworthy because it is a systematized history of Japanese Buddhism laying the greatest stress upon the study of its doctrines as against a cultural history of Japanese Buddhism or a history of the same subject specializing in historical materials. Besides all the books so far mentioned, there are many similar books dealing with Japanese Buddhism from the angle of economics, social or philanthropic work, architecture, art or religion, but it seems that the history of Japanese Buddhism as a thing in itself should be one with its doctrines as its centre of consideration. It must be admitted, however, that the historical study of Japanese Buddhism must be conducted from various standpoints such as religion, doctrines, national history, literature art and culture, each contributing its characteristic share towards its advancement. Also I must not pass unnoticed certain works on Japanese Buddhism recently produced by foreign scholars. These are Dr. de Visser's "Ancient Buddhism in Japan" (1928-1935), and Dr. Gundert's "Japanische Religionsgeschichte" (1935), both of which are excellent books of reference, and Sir George Sansom's "Japan: A Short Cultural History" (1931), in which the author deals with the contents of Japanese Buddhism to a certain extent.

## GUIDE TO JAPANESE STUDIES

Finally I should like to mention such dictionaries, synopses and chronological tables as are needed for conducting the study of Japanese Buddhism. The need of such books is by no means confined to the study of Japanese Buddhism, but extends to that of Buddhism in general. Nevertheless, the study of Buddhism being most actively and earnestly carried on in Japan and of all countries Japan possessing the largest share of the existing materials needed therefore, no matter whether they like it or not, all students of Buddhism must pay due attention to the results of studies in the subject which have been conducted by Buddhist scholars in this country. Accordingly though the books which I am about to mention concern Buddhism in general, they possess close connections with the study of Japanese Buddhism for the reason that they were produced in Japan by Japanese scholars.

First, there have been published a goodly number of dictionaries, but as Prof. Ui told you a little while ago, the following three are representative. The first is *Bukkyô Daijii* (佛教大辭典 A Comprehensive Dictionary of Buddhism) in three volumes, compiled by the Bukkyô College and published in 1914-1922. This dictionary has lately been reprinted in smaller type and published in six volumes. The vocabulary included in this book is mostly of terms connected with the Shinshû Sect, but each word is minutely explained and the Chinese ideographs representing the terms have *kana* attached to them, so that it is very convenient for beginners. The second, compiled by Mr. Tokunô Oda, bears a similar title and was published in one volume in 1917, a new edition in smaller type having lately been issued. This dictionary is in wide use, as you were told a little while ago, because it is made up of one volume, has an index and indicates the origin of the materials used. It is an exceedingly convenient book of reference. The third book of the kind is *Bukkyô Daijiten* (佛教大辭典 A Comprehensive Dictionary of Buddhism) in five volumes

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compiled by Dr. Shinkô Mochizuki. With the assistance of the Keimei Kai, an association for promoting cultural enterprises, the publication of this dictionary was taken up in 1931 and up to date four volumes have been issued. The special features of this dictionary are that it has been compiled in a most careful way from the view-point of scientific study and that new materials collected for the study of Buddhism are fairly well made use of. Besides these dictionaries, as each of the Buddhist sects possesses its own special terminology, vocabulary and matters, it has its own dictionary. For example, the Shingon Sect has *Mikkyô Daijiten* (密教大辭典 A Comprehensive Dictionary of Esoteric Buddhism). Consisting of three volumes, this dictionary was compiled by the Tô-ji Semmon Gakkô (Academy of the Tô-ji Temple) and published between 1931 and 1933. Again the Zen Sect has *Zengaku Jiten* (禪學辭典 A Dictionary of Zen Doctrines) published in 1915 and *Zenshû Jiten* (禪宗叢辭典 A Dictionary of the Zen Sect) published in the same year. The Nichiren Sect has *Hongé Seiten Daijirin* (本化聖典大辭林 A Comprehensive Dictionary of Hongé Sacred Books) compiled by Mr. Chigaku Tanaka in three volumes and published in 1920. As for the Shin Sect, *Bukkyô Daijii* (A Comprehensive Dictionary of Buddhism) in three volumes, which I mentioned a little while ago, is a work serving the purpose of a special dictionary for that sect. Besides these dictionaries, we have a biographical dictionary in *Nihon Bukka Jinmei Jisho* (日本佛家人名辭書 A Biographical Dictionary of Japanese Buddhists) compiled by Dr. Junkyô Washio. Since it was published for the first time in 1903, this book has been in wide use. I hear that this work will shortly be re-issued after being enlarged and revised. Further, we have a book entitled *Dainihon Jîn Sôran* (大日本寺院總覽 A Dictionary of Buddhist Temples in Japan), which was published in 1916 by the Meiji Shuppan-sha (Meiji Publishing Company). As for books giving synopses or expla-

## GUIDE TO JAPANESE STUDIES

nations of Buddhist books, we have two volumes of this nature included in *Nihon Daizōkyō*, which I mentioned before. These two volumes give explanations of the books comprised in *Nihon Daizōkyō* only, but may be found convenient as the explanations given are concisely written and give a general idea of the content of every book included therein. This work was done by Messrs. Seigai Ōmura and Gishō Nakano in 1921-1922. To the list of such books is to be added *Bussō Kaisetsu Daijiten* (佛書解説大辭典 A Great Explanatory Dictionary of Buddhist Books) in twelve volumes published since 1932, to which I referred at the beginning of this lecture.

Finally, we have to consider chronological tables. An indispensable chronological table to students of Buddhism is *Bukkyō Dai Nempyō* (佛教大年表 A Comprehensive Chronological Table of Buddhism) compiled by Dr. Shinkō Mochizuki, which was first published in 1909 and was reprinted in 1930 after being revised and enlarged. Besides this book, Buddhist chronological tables have lately been compiled and published by various sects. Thus the Shingon Sect has *Shingon-Shū Nempyō* (真言宗年表 A Chronological Table of the Shingon Sect), compiled by the Buzan Sectarial Office and published in 1931, the Zen Sect *Nihon Zen-Shū Nempyō* (日本禪宗年表 A Chronological Table of the Japanese Zen Sect), compiled by Mr. Daikyō Mori and published in 1934, and the Sōdō Sect *Sōdō-Shū Nempyō* (曹洞宗年表 A Chronological Table of the Sōdō Sect) compiled by Mr. Dōshū Ōkubo and published in 1935. The Tendai, Jōdo, Nichiren and Shin Sects have also respectively the compilation of their chronological tables under way.

I have spoken generally of the materials for the study of Japanese Buddhism by classifying them into catalogues, complete collections and synopses of the relevant literature. But no complete study of Japanese Buddhism can be made through the read-

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ing of books only. While conducting it through the medium of books, it may also be carried on with those ancient Buddhist temples still standing in this country as centres of study, that is to say, through the study of temples, Buddhist images, pictures and similar things. It may also be carried on with priests living in such temples, namely those men who write books, erect temples and maintain them, as objects of study. In fact Japanese Buddhism must be studied from various angles, but to-day I shall not go further than speaking of the study of the subject through the use of books.

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# APPENDIX

## I

### Catalogues

- a 綜合目錄  
(Comprehensive Catalogues)
- b 宗別目錄  
(Cat. arranged according to Sects)
- c 歸來目錄  
(Cat. of Books brought back from China)
- d 寫經目錄  
(Cat. of MS. Scriptures)
- e 刊經目錄  
(Cat. of Printed Scriptures)
- f 叢書目錄  
(Cat. of Series)
- g 藏書目錄  
(Cat. of Collections)

龍谷大學和漢書分類目錄 A Classified Catalogue of Japanese and Chinese Books in the Library of Ryūkoku College (Section of Buddhism)	(佛教之部)	昭和四年 1929
同上 Same	(真宗之部) (Shinshū Section)	大正十五年 1926
同上 Same	(増補) (Supplement)	昭和十年 1935

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大谷大學圖書館和漢書分類目錄  
A Classified Catalogue of Japanese and Chinese Books in the  
Ôtani College Library

大正十四年  
1925

第二大谷大學和漢圖書分類目錄  
The Second Catalogue

昭和七年  
1932

h 論文目錄  
(Indices to Theses)

佛教論文總目錄  
A Comprehensive Index to  
Treatises on Buddhism

佛典研究會編  
Butten-Kenkyû Kai

昭和六年  
1931

改訂増補同上  
Same, Revised and enlarged

昭和十年  
1935

佛教學關係雜誌論文分類目錄  
A Classified Index to Magazine  
Articles in Buddhist Periodicals

龍谷大學圖書館編  
Ryûkoku College Library

昭和六年  
1931

## II

### Series

#### a Complete Collections

日本大藏經  
The Tripiṭaka of  
Japan

四十八卷  
48 vols

解題二卷  
Synopsis 2 vols.

目錄一卷  
Index 1 vol.

大正三年—十一年  
1914-1922

大日本佛教全書  
A Complete Collection of Buddhist  
Books of Japan

百五十卷  
150 vols.

別卷十本  
Supplement 10  
vols.

目錄一卷  
Index 1 vol.

大正元年—十一年  
1912-1922

## GUIDE TO JAPANESE STUDIES

大正新脩大藏經 (續ノ部) Taisho Edition of Tripitaka (A Continuation)	三十卷 30 vols.	昭和四年—七年 1929—1932
國文東方佛教叢書 Series of Eastern Buddhist Books in Japanese	第一輯第二輯各十卷 1st and 2nd Series, 10 vols. each	大正十四年以降 1925—
昭和新纂國譯大藏經 (宗典部) Showa Edition of Japanese Translated Tripitaka (Section of Sectarian Books)	二十二卷 22 vols.	昭和三年—六年 1928—1931

### b Denominational Series

天台宗全書 A Complete Collec- tion of Tendai Books	二十四卷 24 vols.	天台宗典刊行會編 Association for the Pub- lication of Tendai Sectarian Books	昭和十年以降 1935—
眞言宗全書 A Complete Collec- tion of Shingon Books	三十六卷 36 vols.	高野山大學編 Kôyasan College	昭和八年以降 1933—
淨土宗全書 A Complete Collec- tion of Jôdo Books	二十卷 20 vols.	淨土宗宗典刊行會編 Association for the Publication of Jôdo Sectarian Books	明治四十一年— 大正三年 1908—1914
同上 (第二版) Same (2nd Ed.) 續淨土宗全書 A Second Collection of Jôdo Books	二十一卷 21 vols. 既刊十九卷 19 vols. already published	宗書保存會編 Association for the Preservation of Sec- tarian Books	昭和三年—六年 1928—1931 大正四年以降 1925—

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西 山 全 書 A Complete Collection of Seizan Books	八 卷 8 vols.	淨土宗西山派宗務院編 Sectarian Affairs Institute of the Seizan Branch of the Jōdō Sect	大正二年—十一年 1913—1922
眞 宗 聖 典 全 書 A Complete Collection of Sacred Books of the Shin Sect	二 卷 2 vols.	後藤瓊爾編 Gotō, Kwanji	明 治 四 十 年 1907
眞 宗 全 書 (正續) A Complete Collection of Shinshū Books (& Supp.)	七十四卷 74 vols.	妻木直良編 Tsumaki, Chokuryō	大正二年—十五年 1913—1916
眞 宗 叢 書 A Series of Shinshū Books	十卷 別卷二卷 附卷一卷 10 vols. Supp. 2 vols. Extra. 1 vol.	同 編 輯 所 編 Shinshū Series Publishers	昭和三年—六年 1928—1931
眞 宗 大 系 A Great System of Shinshū Books	三十七卷 37 vols.	眞宗典籍刊行會編 Shinshū Scriptures Publishing Soc.	大正五年—十四年 1916—1925
國譯禪宗叢書 (第一輯第二輯) A Series of Zen Books Translated into Japanese (1st, 2nd)	二十二卷 22 vols.	宮 下 軍 平 編 Miyashita, Gumpei	大正八年—昭和七年 1919—1932
曹 洞 宗 全 書 A Complete Collection of Sōtō Books	二十 卷 20 vols.	來 馬 琢 道 狐 峯 智 泰 編 Kuruma, Takudō Kohō, Chisan	昭和三年以降 1928—

## GUIDE TO JAPANESE STUDIES

日蓮宗全書 A Complete Collection of Nichiren Books	二十卷 20 vols.	鈴木莊太郎編 Suzuki, Sôtarô	明治四十三年—大正四年 1910—1915
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日蓮宗學全書 A Complete Collection of Books on the Doctrines of the Nichiren Sect.	十八卷 18 vols.	同刊行會編 Publishers for the same	大正十年以降 1921—
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時宗準典 Sacred Books of the Ji Sect.	時宗宗學林編 Jishû Studies Press	大正五年 1916
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修驗聖典 Sacred Books of Ascetic Buddhism	一卷 1 vol.	同編纂會編 Shûken Scriptures Publishing Soc.	昭和二年 1927
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### c Works of Saints

#### 天台宗 (Tendaishû)

傳教大師全集 Complete Works of Dengyô Daishi	五卷 5 vols.	叡山學院編 Eizan Gakuin	大正十五年—昭和二年 1926—1927
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智證大師全集 Complete Works of Chishô Daishi	四卷 4 vols.	(大日本佛教全書 25-28 卷) (A Complete Collection of Buddhist Books of Japan, 25th-28th vols.)	大正六年—七年 1917—1918
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惠心僧都全集 Complete Works of Eshin Sôzu	五卷 5 vols.	比叡山專修院編 Hieizan Senshûin	昭和二年—三年 1927—1928
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覺超僧都全集 Complete Works of Kakuchô Sôzu
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慈眼大師全集 Complete Works of Jigen Daishi	二 卷 2 vols.	寬永寺編 Kan-ei-ji Temple	大正五年 1916
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真言宗 (Shingonshū)			
臥法大師全集 Complete Works of Kôbô Daishi	六 卷 6 vols.	祖風宜揚會編 Sofû Senyô Kai	明治四十二年一 四 十 三 年 1909—1910
興教大師全集 Complete Works of Kôgyô Daishi	一 卷 1 vol.	加持世界社編 Kaji Sekai-sha	明 治 四 十 二 年 1909
龜鏡尊者全集 Complete Works of Jiun-Sonja	十 八 卷 18 vols.	長谷資秀編 Hasé, Hôshû	大正十一年—十五年 1922—1926
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淨土宗 (Jôdoshû)			
法然上人全集 Complete Works of Hônen Shônin	一 卷 1 vol.	黒田眞洞 望月信亨編 Kuroda, Shindô & Mochizuki, Shinkô	明 治 三 十 九 年 1906
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真 宗 (Shinshû)			
親鸞聖人造文 Complete Works of Shinran Shônin	二 卷 2 vols.	松原致遠 遠山節親編 Matsubara, Chion & Tôyama, Teikwan	昭 和 八 年 1933
蓮如上人造文 Complete Works of Rennyô Shônin	一 卷 1 vol.	稻 葉 昌 丸 Inaba, Shôgwan	昭 和 十 二 年 1937
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禪 宗 (Zenshû)			
道元禪師全集 Complete Works of Dôgen Zenji	一 卷 1 vol.	大久保逆舟編 Ôkubo, Dôshû	昭 和 五 年 1930

## GUIDE TO JAPANESE STUDIES

釋庵和尚全集 Complete Works of Takuan Oshō	六 卷 6 vols.	同 刊 行 會 編 Publishers for the same	昭 和 四 年 1929
白隱和尚全集 Complete Works of Hakuin Oshō	八 卷 8 vols.	龍 吟 社 Ryōgin-sha	昭和九年一十年 1934—1935

### 日 蓮 宗 (Nichirenshū)

原文對照 口 翻 譯 日蓮聖人全集 Complete Works of Nichiren Shōnin in the Vernacular, with Text	七 卷 7 vols.	清 水 龍 山 編 Shimizu, Ryūzan	大正十年一十四年 1921—1925
原文對譯日隆聖人全集 Complete Works of Nichiryū Shōnin in the Vernacular, with Text	既刊十卷 10 vols. Already published	桃 井 日 晁 編 Momoi, Nitchō	大 正 十 四 年 以 降 1925

### d Reference Books

高僧名著全集 Collected Works of Eminent Priests	十 五 卷 15 vols.	平 凡 社 Heibon-sha	昭 和 五 年一六年 1930—1931
佛教信仰實話全集 Collected Stories of Devoted Buddhists	二十四卷 24 vols.	大 東 出 版 社 Daitō Shuppan-sha	昭 和 五 年一七年 1930—1932

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## III

### Introductory Books

#### 2 Doctrinal

佛教十二宗綱要 An Outline of Twelve Buddhist Sects		小栗栖香頂編 Ogurusu, Kôchô	明治十九年 1886
佛教各宗綱要 An Outline of Various Buddhist Sects	五 冊 5 vols.	佛教各宗協會編 Association of Buddhist Sects	明治二十九年 1896
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組織佛教論 A Systematic Study of Buddhism		中西牛郎著 Nakanishi, Gorô	明治二十三年 1890
佛教統一論 A Treatise on the Unification of Buddhism	五 卷 5 vols.	村上專精著 Murakami, Senshô	明治三十四年一 昭和二年 1901-1927
日本佛教哲學 Philosophy of Japanese Buddhism		小野藤太著 Ono, Tôta	明治三十六年 1903
日本佛教 Japanese Buddhism		井上圓了著 Inouye, Enryô	大正元年 1912
佛教概論 An Introduction to Buddhism		高木俊一著 Takagi, Shun-ichi	大正五年 1916
佛教概論 An Introduction to Buddhism		金子大榮著 Kaneko, Daiei	大正八年 1919



## GUIDE TO JAPANESE STUDIES

佛教哲學思想大系 <i>An Outline of Buddhist Philosophy</i>	三井昌史著 Mitsui, Shôshi	大正十三年 1924
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佛教哲學 <i>Philosophy of Buddhism</i>	椎尾辨匡著 Shio, Benkyô	昭和四年 1929
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佛教大綱(第一篇日本佛 教本覺思想の概説) <i>An Outline of Buddhism (1st Part, An Outline of Hongaku Thought in Japanese Buddhism)</i>	島地大等著 Shimaji, Daitô	昭和六年 1931
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### b Historical

日本佛法史 <i>A History of Bud- dhism in Japan</i>	三冊 3 vols.	田島象二著 Tajima, Shôji	明治十七年 1884
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三國佛教略史 <i>An Outline History of Buddhism in India, China and Japan</i>	三冊 3 vols.	島地默情合著 生田得能 Shimaji, Mokurai Ikuta, Tokunô	明治二十三年 1890
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日本佛教史 <i>A History of Japa- nese Buddhism</i>	一冊 1 vol.	加藤龍一郎著 Katô, Yûichirô	明治二十五年 1892
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大日本佛教史 <i>A History of Bud- dhism of Great Japan</i>	一期 1 vol.	村上專精 境野哲 荻尾順敬 Murakami, Senshō Sakaino, Tetsu Washio, Junkyô	明治三十年 1897
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日本佛教史綱 <i>An Outline History of Japanese Buddhism</i>	二卷 2 vols.	村上專精 Murakami, Senshō	明治三十一年 1898
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## BUDDHISM

日本佛教史之研究(續) 二 卷 Studies in the History of Buddhism in Japan 2 vols. (supp.)	辻 善之助 Tsuji, Zennosuké	大正八年・昭和六年 1919—1931
日本佛教史の研究 三 卷 Studies in the History of Buddhism in Japan 3 vols.	大屋 徳城 著 Ôya, Tokujô	昭和三年—四年 1928—1929
概説日本佛教史 一 卷 An Introduction to the History of Japanese Buddhism 1 vol.	稻 川 正 著 Hashikawa, Tadashi	昭和四年 1929
綜合日本佛教史 一 卷 A Comprehensive History of Japanese Buddhism 1 vol.	稻 川 正 著 Hashikawa, Tadashi	昭和七年 1932
日本佛教史講義 一 卷 Lectures on the History of Japanese Buddhism 1 vol.	塩 野 資 洋 著 Sakaino, Kôyô	昭和六年 1931
日本佛教教學史 一 卷 A History of Doctrines of Japanese Buddhism 1 vol.	島 地 大 等 著 Shimaji, Daitô	昭和八年 1933

### c Reference Books

#### 1. Dictionaries

佛教大辭彙 三 卷 A Comprehensive Dictionary of Buddhism 3 vols.	佛教大學編 (富山房發行) Bukkyô College (Fuzambô)	大正三年—十一年 1914—1922
佛教大辭典 一 卷 A Comprehensive Dictionary of Buddhism 1 vol.	織 田 得 能 編 (大倉書店發行) Oda, Tokunô (Ôkura Shoten)	大 正 六 年 1917

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| 佛教大辭典<br>A Comprehensive<br>Dictionary of<br>Buddhism | 五 卷<br>5 vols. | 寂月信亨編<br>(同發行所)<br><i>Mochizuki, Shinkô</i><br>(D. of B. Publishing Soc.) | 昭和六年—十一年<br>1931—1936 |
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| 密教大辭典<br>A Comprehensive<br>Dictionary of<br>Esoteric Buddhism | 三 卷<br>3 vols. | 松永昇造編<br>(東寺專門學校)<br><i>Matsunaga, Shôdô</i><br>(Tôji Senmon Gakkô) | 昭和六年—八年<br>1931—1933 |
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| 禪學辭典<br>A Dictionary of<br>Zen Doctrines | 一 卷<br>1 vol. | 神保如天編<br>(無我山房發行)<br><i>Jimbo, Nyoten (Mugasambô)</i> | 大正四年<br>1915 |
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| 禪宗辭典<br>A Dictionary of<br>the Zen Sect | 一 卷<br>1 vol. | 山田孝造編<br>(光嚴館發行)<br><i>Yamada, Kôdô (Kôyûkan)</i> | 大正四年<br>1915 |
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|---|---------------|--------------------------------|----------------|
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| 大日本寺院總覽<br>A Dictionary of<br>Buddhist Temples<br>in Great Japan | 一 卷<br>1 vol. | 明治出版社編<br><i>Meiji Shuppan-sha</i> | 大正五年<br>1916 |
|--|---------------|------------------------------------|--------------|

### 2. Bibliographies

- |  |                |  |                       |
|--|----------------|--|-----------------------|
| 日本大藏經解題<br>A Bibliography of<br>Japanese Tripiṭaka | 二 卷<br>2 vols. | 大村西崑<br>中野義照<br><i>Ômura, Seigai</i><br><i>Nakano, Gishô</i> | 大正十年—十一年<br>1921—1922 |
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## BUDDHISM

佛書解説大辭典 A Great Explanatory Dictionary of Buddhist Books	十二卷 12 vols.	小野玄妙編 Ono, Genmyō	昭和七年—十一年 1932—1936
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佛教大年表 A Comprehensive Chronological Table of Buddhism	望月信亨編 Mochizuki, Shinkō	明治四十二年 (昭和五年改訂版) 1909 (Revised Ed. 1930)
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ORIENTATION  
IN THE STUDY OF  
SHINTOISM

BY

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## ORIENTATION IN THE STUDY OF SHINTOISM

At first I should like to deal with the relation between Shintoism and other Japanese religions. It seems to me that Shintoism has been considered by foreign people to be a very primitive religion. But that, I think, is a mistaken idea. What is called Shintoism appeared rather late in Japanese history. In view of the logic of true Shintoism, the ancient Japanese religion cannot be called Shintoism. It was in the reign of Yômei—the thirty-first Emperor—that the name *Shintô* (Shintoism) first made its appearance on the pages of history—before that it was nowhere to be found. But it was still later, that is, after the Kamakura period, that it began to be conceived in logical terms. In ancient times, however, people worshipped their gods and respected the emperors as the descendants of the Gods who ruled them according to their ancestors' precepts. Looking back on it across the space of many centuries, one may consider it as the origin of Shintoism, but in that age it was not called Shintoism. Shintoism was so named to distinguish it from Buddhism after the importation of the latter.

Shintoism has a long history of steady development from such an incipient stage to the present. It would result in the absurdest of errors to regard only what is primitive as Shintoism, because with such a misapprehension, one might completely fail to grasp how Shintoism has developed through the ages to its present state. Throughout the long period of its growth it continuously absorbed such cultural influences from China or India as were necessary, which served as material for the reviving of Shintoism, thus enabling it to carry on its spiritual regeneration.

To discover when Shintoism came into being as such we may



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refer to the *Nihonshoki* (日本書紀 Chronicles of Japan), which shows the content of Shintoism of that time. It required the labours of about forty years (from 681 to 720 A. D.) for the fundamental plan of the *Nihonshoki* to be laid down, and data to be gathered. Compilers often took turns, but they at last succeeded in completing it. Besides there is the *Kojiki* (古事記 Records of Ancient Matters) written by Ō-no-Yasumaro at approximately the same time as the *Nihonshoki*. From these two works we can learn how Shintoism was born and what its tenets of belief were. The compilation of these books, however, took place at later dates than the time with which they deal, and by then some stories had been mistold or new ones had been added as they had been handed down by oral tradition. But the faith which is expressed in the *Nihonshoki* and *Kojiki* is the essence of the Japanese spirit, which has been the basis of the religious life of ancient as well as modern Japan. For a long time the Japanese people regarded them as their Bibles which fostered their religious faith and racial spirit.

With the introduction of Buddhism, however, the quality of this faith has changed considerably as the ideals of Buddhism affected it in various ways. Of course its essentials have never been altered by Buddhism, but the latter's importation did add new elements to traditional Shintoism. It has been greatly enriched by the infiltration of many good points of both Buddhism and Confucianism. At a glance, Shintoism may seem to have become only a shadow of its former self as Buddhism flourished, but the decline was only external. Actually it continued to gain in vitality side by side with Buddhism: it really never ceased to grow. But in the meantime Buddhism had made its way into the court and won many enthusiastic believers. For instance, the renowned Shōtoku-Taishī accepted Buddhism and delivered lectures on the two famous sutras of Buddhism, *Hokekyō* and *Shōmankyō*, less than twenty years after the introduction of Buddhism. The *San-*

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*gyōgissho* (三經義疏 Commentary on the Three Sutras), written by him, is illustrative of how Buddhism was apprehended and digested by the Japanese in a short time. This is a commentary on the two sutras mentioned above and a third, called the *Yuimakkyō*, and shows how completely he understood Buddhism, which is both difficult and profound.

Of course, such a thorough understanding of Buddhism did not easily spread to the masses. As it was very difficult for the general public to understand Buddhism without laboriously studying its philosophy, they continued to live in the time-honoured tradition of Shintoism. Buddhists therefore desired to spread Buddhism throughout the whole of Japan, but, as it was not an easy task, they had recourse to two devices. One was to undertake enterprises for social good—improving communication facilities by building roads and bridges, or providing hospitals and public baths, etc. This put into practice the spirit of charity taught by Buddha. The other method was to practise faith-healing as originated by monks, who meditated in unfrequented places in the mountains. There they had various visions, which they related as their religious experiences. At the same time, they worked miracles which had a great appeal to the people, who were especially inspired by the healing of the sick through prayer. This alone, however, would not have succeeded in winning followers. But the monks also enshrined the native Japanese gods in the mountains wherever they went, and prayed for their divine protection under which to propagate Buddhism and practise their religious austerities. In this way they were at once the priests of the gods and of Buddha, which served to combine the gods and Buddha in the minds of the people. Thus, in later years, people gradually approached Buddha, and, for a long period of time, worshipped him while worshipping the gods. Later, in the Tokugawa period, men clapped their hands in worshipping

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Buddha as they did in praying to the gods. Again, they appealed to the Shinto Gods by the Buddhist invocatory word *namu* (*namah* or *namo*). They worshipped, for example, by saying: "Namu Tenshō-Kōdaijingu-sama." In the end they were led to such confusion that they could not distinguish between the gods and Buddha. It goes without saying, however, that this confusion existed only among the populace.

Among scholars and intellectuals the situation was quite different. Since the importation of Buddhism they had been attracted to it by its strangeness, but they had gradually come to identify its foreign elements with the countries to which they belonged. As various dynasties in China came into power, they made a practice of attacking others, and sometimes wreaked havoc on the Japanese coast. This caused the Japanese to dislike foreign countries and consequently made them think that the Japanese people should believe in a Japanese religion. In the meantime the well-known battle of Genkō took place which was an attempt of the Yüan Dynasty to invade Japan. The Japanese people fought with all their might and priests of various sects prayed to the gods and to Buddha with all their heart. They appealed especially to the Japanese gods to aid the country in the national crisis. Their efforts at last succeeded in driving the Yüan army away from the Japanese coast, and the fleet was completely destroyed by a hurricane which was believed to be a *Kamikazé* (providential storm). This incident invigorated the spirit of the Japanese people, and brought it home to them that they should "live, move and have their being" in a Japanese national faith and spirit. Since that time Shintoism gradually gained ascendancy, as people came to believe that they must free themselves from the influence of foreign theories and establish their own from the traditional national religion.

In the Kamakura period many books were published on Shin-

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toism, the first of which was the *Shintô-gobu-no-sho* (神道五部書 Shinto Pentateuch). It is composed of five volumes: *Gochinza Shidaiki* (御鎮座次第記), *Gochinza Denki* (御鎮座傳記) and *Hôki-kongi* (寶基本紀 Records of the Enshrinement of the Outer and Inner Shrines of Isé), *Toyoké-Kôtaijingu Gochinza Hongi* (豐受皇太神宮御鎮座本紀 Records of the Enshrinement of the Toyoké Shrine), *Yamato-Himé-no-Mikoto Seiki* (倭姫命世記 Historical Records of Yamato-himé). This book expounds Shintoism by means of the logic of Buddhism, Confucianism and Taoism. The *Jinnô-shôtôki* (神皇正統記 True Successions of the Divine Emperors) was written by Kitabataké Chikafusa in the fourteenth century.

In the opening part he states that Japan is a country of the gods and gives his reasons. The main points are that our Great Japan has been founded by the Goddess, ancestor of all the Emperors, and has been governed by her divine descendants from generation to generation according to her principles. This is characteristically peculiar to Japan, and therefore, he concludes, Japan is a divine country. This reasoning is more advanced than that of the *Shintô-gobu-no-sho*. As mentioned above, in the *Shintô-gobu-no-sho*, Shintoism is expounded through the medium of Buddhism, Confucianism and Taoism, whereas in the *Jinnô-shôtôki* the characteristics of Japan are explained for the first time in terms that are thoroughly Japanese.

Prior to the *Jinnô-shôtôki* there had been a few books written on principles similar to those of the *Gobu-no-sho*, which laid the foundation for this book. In the *Jinnô-shôtôki*, however, the influence of Buddhism or Chinese thought is still discernible. Dissatisfied with this, Urabé Kanetomo, a scholar of the Ashikaga period, wrote *Yuitsu-Shintô-Myôbô-Yôshû* (唯一神道名法要集 Catechism of Genuine Unitary Shinto) in which he declared that the way of the Japanese Gods was only one; that although there were numerous gods, yet the way of the Holiest Deity, Amaterasu

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Ômikami, the ancestress of the Emperors, was the only way, and was free from all influences of Confucianism, Buddhism or Taoism, as it had been cultivated purely in Japanese soil. This theory went a long way to purify Shintoism and restore it to the indigenous Japanese spirit. In other words, it began to remove the heterogeneous elements which had been added to it in the course of time, and to restore the original purity. But this book also retained a few marks of foreign religions. Hayashi Razan, a scholar of Chinese classics in the Yedo period, went still further in weeding out these shortcomings in his *Honchô-Jinjakô* (本朝神社考 Studies in the Japanese Shinto Shrine). As he was a Confucian of the Chu-Tzu school, he began by condemning Buddhism. In his opinion the Shintoism that had been so far advocated was stained with Buddhist philosophy, which should be wholly removed. But his ground for attacking Buddhism was not truly Japanese, but as foreign as the teaching he rejected, for he based his argument on the Chinese philosophy he held.

Next, Yamazaki Ansai (山崎闇齋) wrote the *Nakatomi no Harai Fûsuisô* (中臣祓風水草 Commentary on the Shinto Exorcistic Prayers); and in addition, many lectures. A very patriotic man, he declared that the Japanese should respect and guard the Emperor as the central force of their national life and well-being. This, he said, was the very soul of Shintoism. His theory, however, was not wholly free from Chinese influence. But at last the four famous scholars of Japanese classics came, and endeavoured to accomplish the long-expected task of justifying the Japanese tradition without the aid of Chinese teachings. Among them, Kada-no-Azumamaro (荷田春滿) and Kamo-no-Mabuchi (賀茂真淵), men of letters, emphasized the importance of the study of ancient Japan from the point of view of Japanese literature and language. But they never touched upon religion, and with regard to national ethics too, they laid only an academic

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foundation. Later, Kamo-no-Mabuchi came to the realization that it was only through inquiry into Japanese classics that one could find true guidance for the Japanese people. He convinced Motoōri Norinaga (本居宣長) of this, and expected him to carry on the study of the classics. Norinaga, having held the same idea from his youth, was much encouraged by this suggestion and began to expound it with great enthusiasm. His argument that the Japanese should return to the good old ways of Japan rested chiefly on the *Kojiki*. From this arose the misunderstanding of later times, that Japanese Shintoism is nothing but a relic of the old days—or a very primitive religion. But Norinaga himself never meant to justify primitive Shintoism—indeed, he had assimilated many good elements of Buddhism and Confucianism. It was only because Chinese thought had affected Japan too much for her own good that he advocated a "return to old Japan". For this reason, he declared, it was unreasonable for the Japanese to lean towards Chinese thought or to adhere to Buddhism; they ought to cast away once and for all the metaphysics borrowed from foreign countries and return to the native Japanese way, and they ought to rearrange their entire system of thought. His disciple, Hirata Atsutané (平田篤胤), expounded the same theory more enthusiastically.

Before these four scholars, as I remarked above, Yamazaki Anzai based the ethics of Shintoism on loyalty to the Emperors. Norinaga and Atsutané particularly emphasized the importance of loyalty and of the original Japanese religion and wished the government of the Emperor Jinmu to be reestablished in their own time. Hence the name *Fukko Shintō* (Restoration Shintoism). This tradition combined with the vigorous scholarship of the loyalist clan of Mito in Kantō to bring about the glory of the Meiji Restoration.

In the Meiji era many scholars wrote books on Shintoism. But

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they merely accepted, without modification, the *Fukko-Shintô* of the Tokugawa period; that is, the purely Japanese, logical Shintoism advocated by Motoôri Norinaga and Hirata Atsutané. In the Taisho period, however, many scholars tried to describe it with new logic. Dr. Naoichi Miyaji wrote *Jingishi* (神祇史) (A History of Shintoism) which is concerned with the development of the worship of the gods and with the system of the shrines. Dr. Genchi Katô viewed Shintoism from the aspect of the Western science of religion, which had never been adopted by other scholars before him, by studying Shintoism in relation to other religions. Dr. Ginô (or Yoshitô) Tanaka has recently written the *Kannagara no Shintô no Kenkyû* (神ながらの神道の研究 Studies in Shintoism, the Way of the Gods), in which he regards Shintoism chiefly from the aspect of Japanese national ethics. On the list you will find many other books on Shintoism by various scholars, whose points of view, however, differ one from another.

Dr. Shôzô Kôno adopted Dr. Tanaka's theory, and, starting afresh from it, developed many new suggestive theories. *Shintôgaku Josetsu* (神道學序説 An Introduction to Shintoism) is his most recent work, in which he outlines the essentials of Shintoism in a rather popular manner. *An Outline of Shintoism* is my own work. I gave it the title, *Shintôgaku-gairon* (神道學概論), to indicate that Shintoism should be fitted into a system as a branch of learning, although no one has ever made public any research under such a title. In *Nihon-jin no Shûkyô* (日本人の宗教 Religions of the Japanese) I treat not only Shintoism but also other religions. From these books you may obtain general information as to how Shintoism has been studied and how it was investigated by new methods.

Now let us have a glance at the influence foreigners' research has exerted on the study of Shintoism by Japanese. At the beginning of the Meiji era, R. T. H. Griffith, W. G. Aston, B. H.

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Chamberlain and Sir E.M. Satow studied Japan, and their books are all very famous. Their chief contribution was, no doubt, the method of comparative study of religions. For instance, Dr. Katô was influenced by it, and prior to him, Dr. Tetsujiro Inoué had discussed the subject in the new light of comparative studies in the manner of Max Müller and Cornelis P. Tiele. It may be safe to conclude that foreign influence has given a new orientation to Japanese study of Shintoism.

More recently, Mr. W. B. Mason has expounded Shintoism by the aid of Bergson's philosophy. I am not at all sure that such an approach is proper. If the right way to study Shintoism is to find true Shintoism in Japan, free from all foreign influences, such as Chinese thought and Buddhist teachings, it is questionable whether it is appropriate to approach it through adopted foreign philosophies, such as Bergson's, Eucken's and Comte's. But it cannot be denied that Mr. Mason's studies caused a great sensation among certain Japanese, and he has even convinced a group of intellectuals that Shintoism cannot make a deep impression upon moderns unless it is expounded by means of a new theory. Thus, on the one hand, modern studies in Shintoism are searching for a logical explanation for it; on the other hand, influenced by the world-wide currents of Fascism, some scholars are exalting it as the Way of Japan. In their opinion Shintoism must be accorded high prestige as a religion because it is essentially the Japanese national religion; and as long as it is regarded only as an ethical teaching, it lacks inspiration to guide the people; and that the Japanese should establish it as a religion. Besides these two methods there is a third—the scientific approach to Shintoism—whose objective is to establish a new Shintoism by combining the results of individual research. The advocates of this method strive to make a reevaluation of Shintoism from quite different points of view from those of the conventional schools—some following



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the methods of sociology, and others the formulae of archaeology.

Having covered the three main methods in the study of Shintoism, let us now turn at last to the question of the future development of Shintoism. In my opinion, whether Shintoism is a religion or ethical code, it ought to promote world peace, for the Japanese are not a war-like people as some outsiders might suspect. I am not, however, the first to express such an opinion, for it was voiced in an ancient book, *Yamato-himé-no-mikoto Seiki*, one of the *Shintô-gobu-no-sho* which has been mentioned as belonging to the Kamakura period. Yamato-himé-no-mikoto was a noble lady who once served in person Amaterasu Ômikami, the Goddess enshrined in the Inner Shrine of Isé. When Isé was chosen as the site of the shrine, Yamato-himé-no-mikoto expressed her great joy: "May the Goddess reside in peace for ever and ever in a country where there shall be no sounds of bow, arrow or *tomo*." (*Tomo* is a protector worn on the left arm in archery, which makes a noise as the bowstring touches it.) We may gather that the Goddess did not like to hear the sounds of *tomo* and arrows, that is, she did not like warfare. Such was the faith held in the Kamakura period. Further back in the *Nihonshoki* and *Kojiki*, the gods are represented as hating war, loving peace as they did. But even war-haters would rise on the occasion when national peace and culture were at stake. In this attitude is seen something of the Japanese spirit. Our history proves that we have never declared war against foreign countries; we have fought only to protect our peace and security against the violence of foreign forces. Hence such sentiments as we have seen in the *Shintô-gobu-no-sho*. In the same work, more stories are told of the gods' love of peace, but they cannot be given here for lack of space. As you all know, the Emperor Meiji, a descendant of the gods, wrote a famous poem on the same theme:

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"Yomo no umi mina harakara to omô yo ni,  
nado namikazé no tachisawaguran",

which may be translated as: "We regard all the countries outside the seas surrounding Japan as our brethren, but why must the seas be disturbed by heavy winds and waves?"

There is an expression "a god incarnate". The Emperor Meiji was such a noble character that we all look upon him as a revelation of God in this world. This poem of his is an expression of the mind of his great divine ancestor, Amaterasu Ômikami.

As you are interested in Japanese Shintoism, may I look upon you not as strangers, but as brothers who share our feelings? And may I not hope that we, as the people of a country of the gods, may cooperate with you in promoting world peace?

In our modest hope to be of help to you in your study of Shintoism, we have compiled the following list of societies for the study of Shintoism. First, the Meiji Seitoku Kinen Gakkai (明治聖徳記念學會 The Meiji Japan Society)—of which Dr. Genchi Katô is a director—is preparing an exhaustive bibliography of all books pertaining to Shintoism, which is expected to be published in 1937. This book should be very useful to you, as the titles of the books listed are all romanized. You are urged to read the prospectus of this society. There is also the Shinto Gakkai (神道學會), which is directed by Dr. Ginô (or Yoshitô) Tanaka, whom I mentioned before. Both the Meiji Seitoku-Kinen Gakkai and Shinto Gakkai hold regular monthly meetings at which lectures are given on Shintoism.

Next, there is the Shidô Konwa-kai (斯道懇話會), which is a club for the followers of *shidô* (or the Way), that is, Shintoism, in the Daijingu Club (i. e. Jingûhôsai-kai) in Iidamachi. There are two Kokumin Bunka Kenkyûsho (國民文化研究所); one is under government and the other under private management. Many colleges and universities, such as the Kokugakuin, Tôyô, etc.,

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have societies for the study of Shintoism organized by young students.

Among libraries where you can find books on Shintoism the library of the Kokugakuin College, I think, contains the largest collection in Tokyo. In the Bureau of Jinja, Ministry of Home Affairs, there are almost as many books as in the library just mentioned. In the Mukyû-Kai (無窮會) are stored the books collected by Yorikuni Inoué, a famous Shintoist of the Meiji era, together with many valuable books relating to other subjects. The Jingû Bunko (神宮文庫) in the vicinity of the Isé Shrine keeps many books on Shintoism dating from ancient times. If you visit the Isé Shrine you may do well to have a look at this library. There are a considerable number of books on Shintoism in the Tokyo and Kyoto Imperial Universities. As I am on the faculty of the Tokyo Imperial University, if you have any questions or wish to read any books, I shall always be available there.

The discussion follows:

Question. You said a little while ago that the *Nihonshoki* and *Kojiki* are regarded by the Japanese as their Bibles. What does that mean exactly? Will you please explain it more fully?

Answer. I rather meant it historically. Motoôri Norinaga referred to the *Kojiki* as a Divine Book, which may be taken as something like the Bible.

By the way, both the *Kojiki* and *Nihonshoki* in the original are a little too difficult for modern readers. The *Kuji Hongi* (舊事本紀 A Chronicle of the Old Matters of Former Ages) is a mixture of the *Kojiki* and *Nihonshoki*. This book is interesting in that it exerted considerable influence on the scholars of the Tokugawa period as well as of previous ages. But the contents are much the same as the *Kojiki* and *Nihonshoki*, and it is not necessary for any to read it, except specialists. If you wish to find Japanese

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religious feelings expressed in literature you may do well to study the *Manyōshū* (萬葉集), which will be translated into English by Japanese in the near future. It is an anthology of ancient Japanese poetry, compiled during the Nara and early Heian period. There are a few translations into European languages, but I am afraid they are not satisfactory. Even the Japanese themselves have difficulties in understanding the poems completely.

I have a letter here asking the name of a good dictionary for the study of Shintoism. I would recommend the *Zingi-jiten* (神祇辭典 Dictionary of Shintoism) by Uichi Yamakawa (山川鶴市). It will answer most of your questions. Another letter asks for a book giving a general outline of the Shinto spirit. It is better to start with an outline description and then gradually proceed to the original texts. The most convenient book is Dr. Katō's which is written in English, and as it covers the entire field of Shintoism, you may do well to start with it and then go on to the study of classical books on the subject.

Another question I have received is about the possibility of Shintoism becoming a world religion. This is a very difficult question, and for the time being I would say that the possibility remains doubtful. It would be unwise to propagate a Sectarian Shintoism throughout the world unless it first be unified into a coherent theory from the purely Japanese standpoint.

Question. What is your opinion about the research of Mr. D. C. Holtom and others?

Answer. As such they are very interesting, and I for one am in sympathy with them, but I am afraid they may have missed the mark when judged by the Japanese conception of Shintoism. I hope that Shintoism will be clarified by further research by you who can read and speak Japanese freely.

Question. What books deal with Shintoism scientifically and logically?

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Answer. Few books of the kind have been written yet.

Question. Does Dr. Katô take such a point of view?

Answer. His study is scientific in that he studies Shintoism in the light of comparative religion. But no book has yet been written in which the author treated his subject from the comprehensive point of view of sociology, archaeology and other branches of science.

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## APPENDIX

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### I—Books on Shintoism (Before Meiji)

1. 日本書紀                      720 A.D.  
 (Nihon Shoki)  
 Chronicles of Japan  
     舍人親王等  
     Prince Toneri, etc.
  
2. 古事記                      712 A.D.  
 (Kojiki)  
 Records of Ancient Matters  
     太安曆  
     Ô-no Yasumaro
  
3. 古語拾遺                    807 A.D.  
 (Kogoshûi)  
     齋部廣成  
     Imbé Hironari
  
4. 祝詞                              神名帳                    927 A.D.  
 (Norito)                              (Jimmyô-chô)  
 An Address to the Gods
  
5. 舊事本紀                      萬葉集  
 (Kuji Hongi)                              (Manyô-shû)
  
6. 神道五部書  
 (Shintô-gobu-no-sho) Shinto Pentateuch
 

<ol style="list-style-type: none"> <li>a. 御饗座次第記 (Gochinza Shidaiki)</li> <li>b. 御饗座傳記 (Gochinza Denki)</li> <li>c. 饗基本紀 (Hôki Hongi)</li> </ol>	}	Records of the Enshrinement of the Outer and Inner Shrines of Ise
<ol style="list-style-type: none"> <li>d. 豊受皇大神宮御饗座本紀                (Toyoké-Kôtaijingû Gochinza Hongi)                Records of the Enshrinement of the                Toyoké Shrine</li> </ol>		

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- e. 倭姫命世記  
(Yamato-Himé-no-Mikoto Seiki)  
Historical Records of Yamato-himé
7. 神皇正統記 1343 A.D.  
(Jinnô-Shôtôki)  
True Successions of the Divine Emperors  
北畠親房  
Kitabatake Chikafusa
8. 唯一神道名法要集  
(Yuiitsu-Shintô-Myôbô-Yôshû)  
Catechism of Genuine Unitary Shinto  
卜部(吉田)兼俱  
Urabé Kanetomo
9. 本朝神社考  
(Honchô-Jinjakô)  
Studies in the Japanese Shinto Shrines  
林 羅 山  
Hayashi Razan
10. 中臣祓風水草  
(Nakatomi no Harai Fûsuisô)  
Commentary on the Shinto Exorcistic Prayers  
山崎闇齋  
Yamazaki Ansai
11. 國憲考  
(Kokui-kô)  
賀茂真淵  
Kamo-no-Mabuchi
12. 直尾鑑 (本居宣長全集)  
(Naobi-no-Mitama)  
Motoôri's Complete Works  
本居宣長  
Motoôri Norinaga

## SHINTOISM

13. 俗神道大要 (平田篤胤全集)  
(Zoku-Shintô-Taii)  
An Outline of Popular Shintoism (Hirata's Complete Works)  
平田篤胤  
Hirata Atsutané
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### II—Books on Shintoism (After Meiji)

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|--|-------------------------|
| 1. 神祇史<br>(Jingi-shi)<br>A History of Shintoism  | 宮地直一<br>Miyaji, Naoichi |
| 2. 大日本神祇史<br>(Dainihon Jingi-shi)<br>A History of Shintoism  | 佐伯有義<br>Sacki, Ariyoshi |
| 3. 神道史<br>(Shintô-shi)<br>A History of Shintoism   | 清原貞雄<br>Kiyohara, Sadao |
| 4. 神道の研究<br>(Shintô no Kenkyû)<br>A Study of Shintoism   | 河野省三<br>Kôno, Shôzô     |
| 5. 神道學序説<br>(Shintô-gaku Josetsu)<br>An Introduction to Shintoism  | ”                       |
| 6. 神道起源論<br>(Shintô Kigenron)<br>Studies in the Origin of Shintoism  | 津田敬武<br>Tsuda, Noritaké |
| 7. 神道の宗教發達史の研究<br>(Shintô no Shûkyô Hattatsushiteki Kenkyû)<br>A Study of the History of Religious Development in Shinto | 加藤玄智<br>Katô, Genchi    |



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| <p>8. 本邦生祠の研究<br/>(Honpō Seishi no Kenkyū)<br/>Studies in <i>Seishi</i> or Deification<br/>of Living Men in Japan</p> | <p>加藤玄智<br/>Katō, Genchi</p>      |
| <p>9. 神ながらの神道の研究<br/>(Kannagara no Shintō no Kenkyū)<br/>Studies in Shintoism, the True<br/>Way of the Gods</p>       | <p>田中義能<br/>Tanaka, Ginō</p>      |
| <p>10. 神道學概論<br/>(Shintōgaku-Gairon)<br/>An Outline of Shintoism</p>  | <p>溝口駒造<br/>Mizoguchi, Komazō</p> |
| <p>11. 日本人の宗教<br/>(Nihonjin no Shūkyō)<br/>Religions of the Japanese</p>  | <p>溝口駒造<br/>Mizoguchi, Komazō</p> |
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### III—Institutes and Societies

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| <p>1. 明治聖徳記念學會<br/>(Meiji Seitoku Kinen Gakkai)<br/>The Meiji Japan Society</p> | <p>小石川區丸山町十一<br/>11 Maruyama-cho,<br/>Koishikawa-ku, Tokyo</p>                              |
| <p>理事 加藤玄智博士<br/>(Dr. Genchi Katō, Director)</p>                                |   |
| <p>2. 神道學會<br/>(Shintō Gakkai)</p>  | <p>小石川區白山御殿町百三十<br/>130 Hakusan Goten-machi,<br/>Koishikawa-ku, Tokyo</p>                   |
| <p>主事 田中義能博士<br/>(Dr. Ginō Tanaka, General Secretary)</p>                       |   |
| <p>3. 新道懇話會<br/>(Shidō Konwa-kai)</p>   | <p>麹町區飯田町神宮寺齋會本院內<br/>c/o Jingūhōsai-kai Hon-in,<br/>Iidamachi, Kojimachi-ku,<br/>Tokyo</p> |
| <p>會長 今泉定助<br/>(Jōsuké Imaizumi, President)</p>                                 |   |

## SHINTOISM

4. 神道宣揚會  
(Shintô Senyô-kai)

麻布區蜂町神道本局内  
c/o Shintô Honkyoku,  
Kôgai-cho, Azabu-ku, Tokyo

會長 神崎 一作  
(Issaku Kanzaki, President)

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## IV—Libraries

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| 1. 國學院大學圖書館<br>The Library of the Kokugakuin College                                      | 澁谷區若木町<br>Wakagi-cho, Shibuya-ku, Tokyo                          |
| 2. 無窮會<br>The Mukyûkai  | 澁橋區西大久保一ノ四二九<br>429 1-chome, Nishi-Ôkubo,<br>Yodobashi-ku, Tokyo |
| 3. 東京帝國大學神道研究室<br>Seminary of Shintoism, Faculty of Letters,<br>Tokyo Imperial University | 本郷區東京帝大内<br>c/o Tokyo Teidai, Hongo-ku,<br>Tokyo                 |
| 4. 內務省神社局<br>The Bureau of Jinja, Ministry of Home<br>Affairs                             | 麹町區櫻田門外<br>Sakuradamon-gai,<br>Kôjimachi-ku, Tokyo               |
| 5. 京都帝國大學圖書館<br>The Library of the Kyoto Imperial<br>University                           | 京都市<br>Kyoto   |
| 6. 神宮文庫<br>(Jingû Bunko)<br>The Jingû Library   | 三重縣宇治山田市外<br>Uji-Yamada-shigai, Mie-ken                          |
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ORIENTATION  
IN THE STUDY OF  
JAPANESE ART

BY

YUTAKA TAZAWA

of

The Department of Education



## ORIENTATION IN THE STUDY OF JAPANESE ART

A few remarks may be in order before proceeding to the discussion of the given subject.

First, the Japanese word "*bijutsu*" (lit. fine arts) has a very wide connotation ; in addition to such formative arts as painting, sculpture and architecture, it includes calligraphy. In fact painting and calligraphy have been so closely related in Japan and China that there is an old phrase, *shoga* meaning writing-and-painting. Japanese landscape gardening compounded with architecture, also occupies a position in art. For instance the architecture of the famous Kinkaku and Katsura Palace, excellent as it is in itself, enhances its beauty by combining with the surrounding gardens, which in turn have their own beauty. Again, the blades of swords are considered to have sufficient qualities to deserve aesthetic appreciation in their form, inscriptions and the mark of temper, even when such artistic outward appearances (the "fittings") as *tsuba*<sup>(1)</sup>, *menuki*<sup>(2)</sup>, *kozuka*<sup>(3)</sup>, *kôgar*<sup>(4)</sup>, sheath, etc. are not taken into consideration. Furthermore, there are various kinds of industrial art, such as lacquer work, metal work, etc. But the present lecture deals only with painting, sculpture, slightly touching some specific features of architecture and industrial art. In the second place, I would rather try to explain the present conditions of the learned circles in the history of art—representative scholars and the general trends, and then introduce the means and organs by which foreigners may approach the study, such as art museums, research institutes, reference books, reproductions of art objects,

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(1) Sword-guard.

(2) Ornamental head of a rivet for a sword-hilt.

(3) Knife worn in the sword-sheath.

(4) Metal rod attached to the sword-sheath.

## GUIDE TO JAPANESE STUDIES

art collections, etc. But I would rather not discuss contemporary artists themselves.

I shall begin with a brief survey of the development of the study of art history, and its present tendencies. The history of art was the last to be established in Japan among the branches of history, for art had been considered only as a matter of taste for the general public and hardly worthy of an independent position as a branch of learning.

It is painting that has been valued most highly among the arts of Japan, and already in the eighth century such masterpieces as the mural paintings of the Kondô of Hôryû-ji were produced. Besides, there are extant numerous masterpieces, and not a few painters left their glorious names on the pages of history. But it was far later that the lives of painters and descriptive essays on art were published, not until the seventeenth century, although in the *Genji Monogatari* written in the eleventh century some critical discussions on painting are found, and *Gazu-no-maki* (On Painting), a chapter in the *Kokon-chômon-shû* compiled in the first part of the thirteenth century, may be considered as a sort of criticism of painting. Through these, fragmentary as they are, we may presume what the contemporaries' opinions were in regard to painting. In the Ashikaga period, Shinnô (眞能) (Nôami 能阿彌) and Shinsô (眞相) (Sôami 相阿彌), who were in charge of paintings and other works<sup>(1)</sup> of art in possession of the Ashikaga Shogun, wrote *Kundaikan-Sayûchôki* (君臺觀左右帳記) in which they classified the individual artists. This is the first book devoted exclusively to the treatment of painting or art in general.

In the Tokugawa period (after the seventeenth century) writings on the lives of painters and essays on painting greatly

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(1) Mainly those which had been brought from China.

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increased in number. Representative ones are Kanô-Ikkei's (狩野一溪) *Tansei Jakuboku-shû* (丹青若木集), Kanô-Eino's (狩野永納), *Honchô Gasbi* (本朝畫史), Hiyama-Gishin's (檜山義愼) *Zoku Honchô Gasbi* (續本朝畫史), Asaoka-Okisada's (朝岡興禎) *Koga Bikô* (古畫備考), Hori-Chokkaku's (堀直格) *Fusô Meiga Den* (扶桑名畫傳), etc. The last two are the most detailed, and interesting as representing two different tendencies of scholarship in the history of art. Asaoka-Okisada, the author of *Koga Bikô*, was himself an artist of the Kanô school. He carried out this enormous task by collecting the lives of painters already available, carefully copying the seals and signatures on the pictures he had access to and adding his own opinions on each painter, and the voluminous book was completed about 1850<sup>(1)</sup>. This book deals chiefly with the painters of the Ashikaga period and after, and even in the present day there is no dictionary of painters that can favourably compare with it. The compilation of *Fusô Meiga Den* has been commonly attributed to Hori-Chokkaku, but in reality it is Kurokawa-Shunson's (黒川春村) work. He was primarily concerned with historical or documental research, and thus he arranged historical material on painting among the Imperial Family, court nobles, warriors, etc., which he gathered from many classics. There is especially an abundance of material of the pre-Kamakura period. In addition, he also published the *Rekidai Daibussbi-fu* (歷代大佛師譜) and the *Kôko Gafu* (考古畫譜). In the former he classified historical material according to individual sculptors of Buddhist images, while in the latter he made a kind of catalogue of *Yamatoé*, mostly picture-scrolls, treating mainly the written records on them and also the places where the pictures were preserved.

The authors of the *Koga Bikô*, *Fusô Meiga Den*, etc. were artist,

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(1) Later on it was reprinted several times, but at present the one which was supplemented and printed in 1904 in four volumes of foreign binding is widely used.



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historian or antiquary, and their contents having all the features of a dictionary, these books can hardly be regarded as a systematic history of art. Authors of such representative books were professional artists or antiquaries who had no particular insight into art itself and did not deserve the name of art critic. And that is an illustration of the general tendency of the learned circles before the Meiji era.

It goes without saying that the study of art has progressed considerably since the Meiji period, inspired by newly imported Western learning. It may be possible to survey the progress of the study of art since Meiji in terms of three stages.

The first stage covers the few years before and after 1887. Ernest F. Fenollosa who was invited to Japan in 1878 as professor of philosophy, politics and economics at the Tokyo University (the present Tokyo Imperial University) and his enthusiastic disciple Kakuzô Okakura (岡倉覺三) were the first to rediscover the merits of Japanese classic art, and these forerunners devoted their energies whole-heartedly to providing various means and organs for art study and education. As a result the Tokyo School of Fine Arts (東京美術學校) was founded in 1888 with Kakuzô Okakura as its director and in the next year the monthly magazine *Kokka* (國華) was launched under his editorship. This periodical, still active to-day, was originated with a view to introducing the masterpieces of Japanese ancient art and to cultivate thereby the appreciative ability of the general public and finally to create a new art upon the foundation of the old. Dr. Seiichi Taki (瀧 精一) has succeeded to Kakuzô Okakura since 1901, but the former editor's principle does not seem to have suffered alteration. It was very valuable as the sole magazine of art until the publication of *Tôyô Bijutsu* (東洋美術 Oriental Art) and *Bijutsu Kenkyû* (美術研究 Journal of Art Study), and even to-

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day it still has ample *raison d'être*. Especially brilliant is its merit of having introduced new material. Furthermore, the Bureau for Investigating National Art Treasures was established and the examination of works of art all over the country was commenced in 1889. It laid the foundation of the Institute for Preserving Old Shrines and Temples which was established in 1896 and enlarged into the National Treasure Preservation Board in 1928. So it deserves our attention as the first step taken towards gathering and arranging material to organize the study of the history of Japanese art.

Among the art museums, the Tokyo Imperial Museum has the oldest history. It dates from 1872 and after many changes has come under the direct control of the Imperial Household Department since 1900. It stores many deposited articles of shrines and temples, together with the possessions of its own. An Imperial Museum was established in 1895 in Nara, and in 1902 in Kyoto, the former containing the masterpieces of sculpture in the Nara district and the latter the pictures belonging to temples near Kyoto. In this way facilities for the study of art have been gradually provided.

The first systematic work on the history of Japanese art is the *Nihon Bijutsu Ryakushi* (日本美術略史 A Brief History of Japanese Art) which was compiled on the occasion of the Paris International Exposition in 1900. It was written and compiled by the foremost scholars of the time, yet it lacked a synthetic unity and contained not a few points that should be corrected by later knowledge. Before that time, however, Kakuzō Okakura delivered a course of lectures on Japanese art at the Tokyo School of Fine Arts and the record is incorporated in his complete works, *Tenshin Zenshū* (天心全集) published in 1922. It contains more original and instructive opinions than the book just mentioned. Of course there are not a few points in these lectures too, that

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should be revised by new finds of works and historical facts, but there is manifest in these lectures his sincere desire to unfold the hitherto unrecognized merits of Japanese art and to give it historical systematization with a zeal and deep insight peculiar to him.

Fenollosa's opinion may be inferred from his posthumous work published by his wife in 1912 in London entitled *The Epochs of Chinese and Japanese Art*, in 2 vols. The Japanese people should be deeply grateful to him, for it was he who with a profound love for Japanese art, opened the people's eye to its excellence and thus led them to exert their effort to preserve and study it. Judging by his work, however, he somewhat failed to understand such characteristics of Oriental art as manifested in black-and-white painting or wood carving. But at any rate these two forerunners, Fenollosa and Kakuzô Okakura laid the foundation of the study of Japanese art, from which, it seems, the second stage of development was to proceed.

The second stage covers the period from 1900 to about the time of the Great Earthquake which took place in 1923. In the 1900's several institutions for the study of the history of art were established, and at the same time, besides such monthly magazines as *Kokka*, the publications of photographic reproductions of classic art gradually increased in number. Especially such voluminous books as *Shimbi Taikan* (眞美大觀 Selected Relics of Japanese Art), 20 vols., 1899—1908, and *Tôyô Bijutsu Taikan* (東洋美術大觀 Masterpieces Selected from the Arts of the Far East), 16 vols., 1909—1911, have been successively issued by Shimbi Shoin. Shiichi Tajima (田嶋志一) compiled the former and Seigai Ômura (大村西庵) collected the material and wrote the explanations for the latter. Seigai Ômura held a lectureship chiefly in Oriental art at the Tokyo School of Fine Arts; he was an erudite scholar who read both Chinese and Japanese documents and was well

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versed in the arts of both countries. Especially his knowledge of the documentation on Chinese art was remarkable, revealed particularly in his work, *Shina Bijutsu-shi* (支那美術史 A History of Chinese Art). The first seven volumes of *Tōyō Bijutsu Taikan* are devoted to Japanese art and in the beginning of each volume are given the general descriptions of the tendency of each period and explanations for the illustrations which are inserted at the end of the volume, and thus they cover the whole history of Japanese painting. Of them all the part which deals with the Edo period (from the 17th century to the first half of the 19th) is most excellent and contains a good many quotations pertaining to the lives of artists or other historical facts. The author is at the same time a scholar of Buddhism, who has published books on Buddhism such as *Mikkyō Hattatsu-shi* (The Development of Tantric Religion), and iconographic reproductions such as *Bukkyō Zuzō Shūko* (佛教圖像集古 Relics of Old Buddhist Paintings), 18 vols. At any rate his tireless endeavours in publishing photographic reproductions of art objects and in collecting historical material went very far to lay the foundation of the study of art history.

Publication of such collections has become more and more popular with the years. The publication of *Hōryū-ji Ōkagami*<sup>(1)</sup> (法隆寺大鏡 Catalogue of Art Treasures of Hōryū-ji), 64 vols., was begun in 1913 and completed in 1918. It was followed by *Nanto-Shichi-daiji Ōkagami*<sup>(2)</sup> (南都七大寺大鏡 Comprehensive Catalogue of Art Treasures of the Seven Great Temples of Nara), 77 vols., compiled at the Tokyo School of Fine Arts. The latter is a collection of photographs and detailed explanations on architecture, sculpture, painting, industrial art and various documents of old temples

(1)(2) These were re-edited into one book under the title of *Nanto Jūdai-ji Ōkagami* (南都十大寺大鏡 A Comprehensive Catalogue of Art Treasures of the Ten Great Temples of Nara), 25 vols., published 1932-34. The original *Hōryū-ji Ōkagami* includes two other temples besides Hōryū-ji; hence "Ten Temples" in the new title. (cf. p. 194, 11)

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in Yamato which prospered in the seventh and eighth centuries. Compilation work such as this may be considered to have conformed with the trend toward minute, detailed study of individual works of art.

*Tokubetsu Hogokenzôbutsu oyobi Kokuhô-chô* (特別保護建造物及國寶帖 Japanese Temples and Their Treasures) was edited under the supervision of the Department of Home Affairs, on the occasion of the Anglo-Japanese Exhibition in 1910 as an introduction to Japanese art. It contains photographs of the representative works among the Japanese National Treasures together with their explanations, and a general outline of the history of Japanese art. The selection and explanations of the architectural works were done by Dr. Tadashi Sekino and Dr. Chûta Ito, and those of painting by Messrs. Kakuzô Okakura, Tadayori Nakagawa, Taku-rei Hirako, etc. They were all prominent scholars of that time who were in charge of the preservation work of national treasures in the Department of Home Affairs<sup>(1)</sup>, and the book may be called one of the best that have ever been published on the history of Japanese art. It is a matter of regret, however, that all the works of art, with the exception of architecture, in the ages prior to the Ashikaga period are omitted, for the national treasures of that time were limited at that time only to those preserved in temples and shrines. Undoubtedly the publications of these photographic reproductions, coupled with the general enthusiasm for the study of art, contributed much to the development of this branch of study.

Another fact that should be mentioned as an evidence of its remarkable development is that a chair of the history of art was established at the Tokyo Imperial University in 1913, and Dr. Seiichi Taki was appointed its first occupant.

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(1) This work is now transferred to the Department of Education.

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Thus the way was opened for the study of art history. At that time there were three different points of view: one was to study exclusively the history of art; another was to make historical investigation of the works of art; and the last one was to study chiefly Buddhist sculpture and painting from the point of view of religions, placing main stress on "iconography." It is a matter of course that the study of art history should be supported by the investigation of the social conditions of each period, and the study of Buddhist painting and sculpture, in turn, by some iconographic considerations. At that time, however, one and the same work of art was treated from the three entirely different points of view. It did not matter at all, at least to those who advocated the last two positions whether or not a work of art had artistic value. For example, it was made one of the points of serious controversy by those scholars whether or not the main buildings of Hôryû-ji had been rebuilt, that is, the Kondô, the five-storied pagoda, the inner gate, etc. Dr. Sadakichi Kida maintained on the authority of documents that they had been rebuilt, while Dr. Tadashi Sekino asserted the negative view basing his arguments on his architectural researches. This controversy began about 1905, and has continued since.

Dr. Onson Kosugi (小杉 温郎), author of a book entitled *Nihon Kaiga-shi* (日本繪畫史 A History of Japanese Painting), and Mr. Mayori Kurokawa (黒川 眞頼), both writers of many essays on the art objects at that time were among those to whom history was the main concern.

In the field of iconography, though the afore-mentioned Dr. Seigai Ômura was also interested in it, Dr. Genmyo Ono (小野 玄妙) was the most active with many books to his credit. Their work was not very contributive, except as supplement to the study of the history of art. The attitudes in the study of art history were also varied, but the characteristic feature of the age was

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that active research was made by those who might be called amateur art-historians. For instance, Dr. Rinjirô Takayama's (高山林次郎) *Nihon Bijutsu-shi* (日本美術史 A History of Japanese Art), a rough draft published posthumously in 1914, was one of their brilliant achievements. Although it must be admitted that he was sincere lover of art, his book was not so much a direct result of his interest in the works of art themselves as it was an expression of his literary associations and a desire to lay a foundation for aesthetics. His study, as it was inspired by literary interest, leaves something to be desired in the examination of individual works of art, but the book undoubtedly made a much stronger impression upon readers than those afore-mentioned dry and matter-of-fact books written by historical investigators.

Another book that exerted strong influence on the general public was Dr. Tetsurô Watsuji's (和辻哲郎) *Koji Junrei* (古寺巡禮 Pilgrimage in Ancient Temples) published in 1919. In this book the author describes in the style of a travel-book his observations as he visited the temples of Nara, where he studied architecture, sculpture, painting, etc. He expounds with deep insight into and love for art the merits of the Buddhist arts which flourished chiefly in the seventh and eighth centuries, with reference to the social and cultural backgrounds of the times, and traces their origin to the arts of China, India and Greece. This book is responsible for the recent popularity of the study of art. His merit in awakening the younger generation's interest in Japanese classic art may be compared with that of Fenollosa. The young people of that time had been more interested in European art perhaps owing to the influence of the Shirakaba school, for each number of the *Shirakaba*<sup>(1)</sup> (白樺) contained reproductions of European pictures with words of high admiration. For that very

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(1) vide pp. 243-246

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reason they were free from conventional ideas of Japanese classic art, and were able to appreciate the more directly the artistic value of Buddhist images and other works of Japanese art. It may be safely said that the study of art, which began with that of classic art, gradually covered the whole field of Japanese art. That the learned magazines of art published after 1924—25 started from the study of ancient Buddhist arts may be regarded as a proof of that fact.

At any rate the appreciative faculty of the Japanese people has been greatly developed under the influence of foreign works of art, in much the same way as Japanese modern literature has been affected by European literature.

Although Dr. Watsuji was not a specialist along that line, his influence on the study of art history was by no means small. He deserves high honour for his achievement in demonstrating the high artistic value of, and causing his contemporaries' interest in, the classic art of Japan in general.

During that period many excellent books were written, as the one just mentioned above, by those who were not specialists of art history. As one of the best may be mentioned Dr. Sakutarô Fujioka's (藤岡作太郎) *Kinsei Kaiga-shi* (近世繪畫史 A History of Modern Painting), published in 1903. This book may be counted among many books of lasting importance he has written chiefly on the history of Japanese literature which was his speciality. He describes the development of painting and the influence of social conditions upon it during the period 17th—19th century. A more excellent book on the history of painting has not been published. His labours should be greatly admired, especially when one remembers that he accomplished such toilsome work as investigating the works of art and lives of painters when he had his own study to pursue in quite another field. This book should be recorded on the pages of history for ever as a work that marked an epoch.



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Among the specialists who were engaged in the study of the history of art at that time the most active were Dr. Chûta Itô (伊東忠太), Dr. Tadashi Sekino (關野貞) and Dr. Yasushi Tsukamoto (塚本靖) in the realm of architecture; Dr. Sekino already mentioned, and Dr. Kôzaku Hamada (濱田耕作) in that of sculpture; Dr. Seiichi Taki (瀧精一), Mr. Toyozô Tanaka (田中豊藏), Dr. Shizuya Fujikaké (藤懸静也), Dr. Sentarô Sawamura (澤村専太郎), etc., all members of the *Kokka*, in the field of painting. Messrs. Tadayori Nakagawa (中川忠順), Prof. Rikichirô Fukui (福井利吉郎), etc. were also actively engaged in art scholarship, but have never published the results of their researches in book form.

### The Third Stage (The Conditions of the Present Day).

Since 1923, the year of the Great Earthquake, the learned circle in the history of art has increasingly active. Specifically, some new magazines in classic art have been published. (Before that time there had been no special magazine on classic art except the *Kokka*). That is, in 1924 *Bukkyô Bijutsu* (佛教美術 Buddhist Art) and *Nara* (奈良); in 1929 *Tôyô Bijutsu* (Oriental Art), and in 1932 *Bijutsu Kenkyû* (Journal of Art Study), *Hôun* (寶雲), etc. have been successively issued. That these monthly or quarterly magazines have been issued in large numbers might be regarded as illustrative of the flourish of art study, but should more probably be considered as a manifestation of the changes brought about in the direction and attitude of art study and of the sincere desire of young students to publish the result of their studies. (cf. p. p189-190)

By the change of the direction and attitude of art study is meant the tendency to reevaluate and reorganize what have been already studied in former days; in other words, the tendency toward making detailed study from new angles and cultivate new fields of research in art. It is only natural that such a tendency

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should have been engendered among the young people, who wanted to build their own strongholds in which they might publish the results of their researches without any restraint from outside. Mr. Toyomuné Minamoto (源豊宗), lecturer at the Kyoto Imperial University, who founded *Bukkyō Bijutsu* (Buddhist Art) was one of the exponents of this tendency. The same trend may be clearly observed among the young monks of the temples in Nara who published *Nara*. It is probable that the admiration for classic art which was awakened by Dr. Watsuji, or at least the general trends that made him speak on the ancient Buddhist art had led to the publication of these magazines. To reevaluate the researches of the past has been one of the characteristics of the learned circles since that time. Scientific treatment has been adopted as far as possible and many classic documents were examined more carefully and with more scrupulous preparation than ever.

Such trends were prominent not only in those new publications, but the *Nihon Kokuhō Zenshū* (日本國寶全集 A Complete Illustrated Catalogue of National Treasures of Japan) compiled at the Department of Education (still being continued, the first series being issued in 1923) is said to follow the same trends though by mere coincidence. This is a collection of photographs of national art treasures accompanied by the explanations of individual works, and the attitude with which explanations are made may also be identified with the same tendency. Again *Zōzō Meiki* (造像銘記 Inscriptions on Buddhist Images) published by the Archaeological Society in 1926 also conforms to this tendency. This book records the dates of the production of Buddhist images and contains the whole of the inscriptions (if they have any) engraved by the sculptors. This was an epoch-making publication and is of great use to the study of images, for it contains only those products which serve as stepping stones in judging the

## GUIDE TO JAPANESE STUDIES

ages in which a work of art was produced or a sculptor lived.

These publications contributed much to stimulate the tendency of conducting more meticulous and steady researches, but on the other hand it has given rise to some scepticism especially in criticism of paintings, for only the question of the genuineness of works has been brought to the uppermost, and too strict judgment and too minute investigation have often spoiled the appreciation of the works themselves. In considering sculpture excessive scrupulousness seems to have resulted in the attitude of tracing the dates of production as far back as possible.

On the other hand some people are trying to reestimate the works of art by examining various documents at their disposal. Unlike those pure historians who had been active about 1900, but had no deep interest in art itself, they love and understand art, and yet they sometimes reveal the same shortcomings in that they also regard the study of art itself as supplementary to their study of documents.

But after all these stages must once be passed, in view of the special nature of the study of art history and its process of development. All these phenomena mentioned above may be regarded as illustrative of an early stage of the present study of art; it is still in a period of arranging various materials. It should be also noted that the study of one particular age, school, painter or sculptor has not yet been developed, though that tendency is slightly discernible in the study of modern *Ukiyô*.

Next, I should like to deal with the various fields of art study in which active researches are being conducted, and eminent specialists in the present learned circles.

Let us begin with the objects of study in chronological order. A great many essays have been written on the art of the ages before the eighth century—the Asuka and Nara periods. The afore-

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mentioned reevaluation of the old theories were made in the outset mostly of these ages, and accordingly the architecture and sculpture of these ages are being most actively studied among the arts of all ages. Concerning the works of art of the ages from the beginning of the Heian period to the Fujiwara period, a few noteworthy essays have been written on the sculpture of the ninth century, Jôchô, a famous sculptor in the beginning of the eleventh century and the sculptors of Buddhist images of this age in general such as the essays of Prof. Toyozô Tanaka of the Keijo Imperial University and Mr. Nobukazu Tani(谷信一) of the Bureau of Historiography in the Tokyo Imperial University, but as a whole excellent works are rather scarce in number. On the other hand *Yamatô*, chiefly of picture-scrolls which had flourished in the Kamakura period (12th—13th cent.) has been studied since earlier times by many scholars, and the number of articles on this subject is on the increase even in the present day. It should be remembered that in this field also the fundamental research has been commenced by such scholars as Prof. Rikichirô Fukui of the Tôhoku Imperial University, Mr. Ichimatsu Tanaka, investigator of national treasures appointed by the Department of Education, and younger scholars in the Institute of Art Research of Tokyo. Inquiry into the relation between the art of the Kamakura period and that of the continent is also being made, and since the exhibition of the works of art of that period in 1933 at the Imperial Household Museum in Nara, deeper study in the sculpture of the age has been started.

With regard to the art of the Ashikaga period (15th—16th cent.), *Kanga*<sup>(1)</sup> is being actively studied, and many excellent

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(1) *Kanga* is a name given to the Sung and Yüan style of painting which was introduced to Japan from China about the middle of the Kamakura period and gained in popularity in the following Ashikaga period.

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essays have appeared in such magazines as *Bijutsu Kenkyū* (Journal of Art Study), etc.

Active study is also being made on screen paintings (pasted on *byōbu*, *fusuma* and wall) produced in the Momoyama period. To summarize, the works of art before the eighth century, *Yamatoe* of the twelfth and thirteenth centuries, *Kanga* of the fifteenth and sixteenth centuries, and screen painting of the latter half of the sixteenth century are the centre of interest of present scholarship in art. Concerning the Tokugawa period (17th—18th cent.) somewhat detailed studies have been made about the school of Sōtatsu and Kōrin, *Nanga* and *Ukiyō*, but they are not fully developed yet.

Now let us see who are the active scholars in the academic circles of present-day Japan.

The veteran authority, Dr. Seiichi Taki, should be mentioned first as an outstanding scholar on the general subjects of the history of art. He retired from the Tokyo Imperial University in 1934, but he is still active as a member of the Imperial Academy and editor of *Kokkei*, and is publishing many essays on different subjects concerning arts ancient and modern. He excels in synthetic, general description. In the field of architecture, Dr. Chūta Itō shows the same tendency in his treatment of Japanese architecture, although he is now applying himself mainly to the study of Chinese architecture. Mr. Seiichi Okuda (奥田誠一), scholar of industrial art seems to be adept in the same manner of treatment, though chiefly of ceramic art. Their opinions are authoritative because they are based upon their experienced observation in a wide variety of subjects.

In the field of painting, too, veteran scholars such as Dr. Taki are publishing the results of their researches in the arts of every period. But to-day general interest seems to be directed more toward the treatises of Prof. Toyozō Tanaka of the Keijo Imperial

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University and Prof. Rikichirô Fukui, and their studies are considerably many-sided. It is a pity, however, that the publication of such treatises is very limited. Prof. Tanaka has a profound knowledge of Chinese literature and seems to be the best critic of Chinese painting together with Dr. Taki. In his essays he develops original opinions in judging the value of the works of art. His research is characterized by his attitude to consider the historical situation and significance of the works of art in their proper historical setting, by dint of his erudite knowledge of Buddhism and Chinese literature.

Prof. Fukui is chiefly applying himself to the study of the picture-scroll and black-and-white painting of the Ashikaga period; in his attitude is clearly manifested his desire to systematize his enthusiasm and love for art into a science. His works on picture-scroll and his earlier books on Kôrin, etc. also illustrate this attitude of his.

With regard to the Buddhist painting before the Kamakura period, there are studies by Mr. Toyomuné Minamoto, lecturer at the Kyoto Imperial University, Mr. Ichimatsu Tanaka, investigator of national art appointed by the Department of Education. Their characteristics are revealed in their treatment of sculpture and *Yamatoé*. Mr. Tôichirô Naitô, author of *Nihon Bukkyô Kaiga-shi* (日本佛教繪畫史 A History of Japanese Buddhist Painting) which is still being published in a separate volume since 1934, is also a noteworthy scholar.. As stated before he devoted himself to the study of iconography, and published *Nihon Bukkyo Zuzô-shi* (日本佛教圖像史 A History of Japanese Iconography), 1933. In the *History of Japanese Buddhist Painting* also he avails himself of his knowledge along this line to describe its relation with the painting of India, Central Asia and China.

As stated before, the study of *Yamatoé* (chiefly picture-scroll) is actively carried on in the present day. An introductory book on

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his subject is Mr. Ichimatsu Tanaka's *Yamatoé Josetsu* (やまと繪序説 An Introduction to Yamatoé) incorporated in the Iwanami Course on Japanese Literature. He has published *Nihon Emaki-mono Shûsei* (日本繪卷物集成 A Collection of Japanese Picture-scrolls) and essays of introductory nature, and is one of the most expert on *Yamatoé* in present-day Japan. Besides the above-mentioned scholars, Prof. Naoteru Ueno (上野直昭) of the Keijo Imperial University began fundamental research into this subject very early, and published an excellent article around 1923. The real study of the picture-scroll may be said to have originated about this time.

Concerning the black-and-white painting which attained its height chiefly in the fifteenth and sixteenth centuries Dr. Taki and Prof. Fukui are publishing the results of their studies. Besides, Mr. Sokurô Wakimoto (脇本十九郎), lecturer at Taisho College, and Mr. Nobuo Kumagaya (熊谷宜夫) have published very excellent works. Mr. Wakimoto is not only a keen critic of painting but also an excellent connoisseur of Japanese ceramic art. But recently he is concentrating the study of black-and-white painting. His study seems to emphasize particularly its relation to the painting of Sung and Yüan Dynasties, origin of the black-and-white painting of Ashikaga period. Mr. Kumagaya who has to his credit an excellent treatise on *Yamatoé* portraits is now energetically studying black-and-white painting. He is conscientiously setting up his arguments upon the foundation of his meticulous examination of facts and is one of the most promising scholars. Another scholar who should not be passed over in this connection is Mr. Kôu Aimi (相見香雨) of the Japan Fine Arts Society. He is tirelessly gathering material for the study of black-and-white painting (including works and documents).

Screen painting which had made a peculiar development in the 16th—17th centuries is also being studied with great interest. Es-

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pecially at the Institute of Art Research synthetic study is very vigorously conducted under the leadership of a staff member, Mr. Kisaku Tanaka (田中喜作). He has published many valuable works on *Ukiyô*, but recently he is devoting himself to the study of screen painting. His severe critical attitude assures us of his great achievements in future years.

Among the scholars of modern painting mention must be made first of Prof. Fujikaké, of the Tokyo Imperial University, who is a recognized specialist of *Ukiyô*, though, indeed, well-versed in the general field of art studies. In the field of *Nanga* Prof. Toyozô Tanaka's book, and in that of *Ukiyô* Profs. Fujikaké and Kisaku Tanaka's works are valued most highly. In the realm of sculpture the works of Mr. Shôsaburo Maruo (丸尾彰三郎), official appraiser of national treasures at the Department of Education, Messrs. Takeshi Kobayashi (小林剛) and Seiroku Noma (野間清六) of the Imperial Household Museum are the most noteworthy. Their theories have the advantage of being set upon a firm foundation, because they are in very convenient positions to examine actual works of art. Especially Mr. Maruo's excellent theories based upon his rich experience, and detailed reports on his examinations contribute much to the learned circles. Mr. Tsuneo Myochin (明珍恒男) of the Department of Education is in charge of repair work of national treasures, and accordingly his arguments are unique on account of his familiarity with the material and technique of sculpture. His work, *Butsuzo Chôkoku* (佛像彫刻 Sculpture of Buddhist Images) which is to be published shortly is primarily intended to be a key for beginners, but it will prove very useful and interesting to the initiated as well. Mr. Toyomuné Minamoto, lecturer at the Kyoto Imperial University has published studies on Buddhist and modern screen painting, but his major distinction is in his criticism of sculpture. His article on sculpture of Asuka and Tempyo periods published in the maga-



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zine, *Bukkyō Bijutsu*, is the first thesis that has appeared under the influence of the tendency described before, and is a very excellent study which deserves our attention.

Among the scholars of the history of architecture, Dr. Itô, Dr. Sekino and Dr. Tsukamoto have been active since the end of the 19th century. Recently the study of Mr. Minoru Ôoka (大岡實) of the Department of Education in temple architecture, and that of Mr. Sutemi Horiguchi (堀口捨己) in tea-room architecture are received with greatest interest.

There is a remarkable tendency toward establishing a case on the authority of documents, quite independently of the actual works of art. Dr. Yasushi Adachi (足立康), and Mr. Toshio Fukuyama (福山敏雄) are the exponents of this tendency. They have published many laborious works especially on the temple architecture before the eighth century. Although they may be regarded as a history of temples rather than history of art, they are contributing much to the study of the history of architecture—chiefly of temples.

In the study of the history of industrial art there is room for future research, owing perhaps to the fact that the subject is too many-sided. Here are mentioned only the names of a few scholars—Messrs. Seiichi Okuda, Sokurô Wakimoto connoisseurs of ceramic art; Shisui Rokkaku (六角紫水), professor in the Tokyo School of Fine Arts, Tomio Yoshino (吉野富雄), assistant appraiser of the Imperial Household Museum, both well-versed in the history of lacquer work; Hozuma Katori (香取秀眞), professor in the Tokyo School of Fine Arts, in metal and cast-iron works.

As for the learned magazines, I have given their names in the appendix. (cf. pp. 189-190)

As already stated one of the concerns of the *Kokka* is to introduce new material, and so is the object also of the *Bijutsu Kenkyû* which is being issued by the Institute of Art Research. But the

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peculiar feature of the latter is that each number contains clear photographs of art objects as material for study, even if they have been already introduced, and reprints of or quotations from important documents which are not available to the general public. Its contents, together with those of the *Kokka*, are the most authoritative among the learned magazines of the present day. The *Report of the Japan Fine Arts Society* (日本美術協會報告) should also be noted because it contains reports on new materials.

The readers are referred to the appendix for art museums and other institutes. Of them all, only the Institute of Art Research is open to the public, and the library of the Tokyo School of Fine Arts offers facilities to interested outsiders. It is the richest store of books pertaining to art.

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## APPENDIX—I

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### Colleges with Courses in the History of Japanese Art.

東京帝國大學 Tokyo Imperial University	藤 懸 靜 也 Fujikaké, Shizuya	Professor
京都帝國大學 Kyoto Imperial University	源 豐 宗 Minamoto, Toyomuné	Lecturer
東北帝國大學 Tôhoku Imperial University	福 井 利 吉 郎 Fukui, Rikichirô	Professor
京城帝國大學 Keijo Imperial University	田 中 豐 藏 Tanaka, Toyozô	Professor
慶應義塾大學 Keio Gijuku University	丸 尾 穆 三 郎 Maruo, Shôzaburô	Lecturer
早稻田大學 Waseda University	會 津 八 一 Aizu, Yaichi	Professor
	紀 淑 雄 Kino, Yoshio	Professor
國學院大學 Kokugakuin College	藤 懸 靜 也 Fujikaké, Shizuya	Professor
大 正 大 學 Taisho College	脇本十九郎(樂之軒) Wakimoto, Sokurô (Rakushiken)	Lecturer
	渡 邊 一 Watanabé, Hajimé	Lecturer
駒澤大學 Komazawa College	逸見 梅 榮 Hemmi, Baiei	Professor

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立正大學 Risshô College	逸見 梅 榮 Hemmi, Baiei	Lecturer
龍谷大學 Ryûkoku College	源 豐 宗 Minamoto, Toyomuné	Lecturer
高野山大學 Kôyasan College	渡 邊 本 雄 Watanabé, Motoo	Professor
九州帝國大學 Kyushu Imperial University	}	no courses offered 1933-36
東京文理科大學 Tokyo Bunrika College		
廣島文理科大學 Hiroshima Bunrika College		
大谷大學 Ôtani College		

## Engineering Schools with Courses in the History of Japanese Architecture

東京帝國大學 Tokyo Imperial University	藤 島 亥 治 郎 Fujishima, Gaijirô	Professor
京都帝國大學 Kyoto Imperial University	天 沼 俊 一 Amanuma, Toshichi	Professor
	藤 原 義 一 Fujiwara, Giichi	Lecturer
東京工業大學 Tokyo College of Technology	伊 東 忠 太 Itô, Chûta	Lecturer
	前 田 松 韻 Maeda, Shôin	"
	藤 岡 通 夫 Fujioka, Michio	"
早稻田大學 Waseda University	田 邊 泰 Tanabé, Tai	Professor

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早稻田大學  
Waseda University

伊東忠太  
Itô, Chûta

Lecturer

日本大學  
Nihon College

大岡 實  
Ôoka, Minoru

"

### Organizations for Preservation and Examination of Art-objects (Under the Jurisdiction of the Department of Education)

#### 國寶保存會

*National Treasure Preservation Board.*

會長 細川 護立  
Chairman, Hosokawa, Marquis Moritatsu

#### 寶物類 Treasures

##### 繪畫、彫刻 Painting and Sculpture

瀧 精一  
Taki, Seichi

田中 豐藏  
Tanaka, Toyozô

藤 隠 靜也  
Enjikake, Shizuya

荻野仲三郎  
Ogino, Nakasaburô

溝口 誠次郎  
Mizoguchi, Teijirô

濱 田 耕作  
Hamada, Kôzaku

福井 利吉郎  
Fukui, Rikichirô

##### 工藝品 Handicraft Art

大河内正敏

奥田 誠一

Ôkôchi, Viscount Masatoshi Okuda, Seiichi

香取秀次郎 (秀眞)

Katori, Hidejirô (Hozuma)

##### 刀 劍 Swords

三 矢 宮 松

山田 準次郎

Mitsuya, Miyamatsu

Yamada, Junjirô

神 津 伯

Kôzu, Haku

# ART

建造物 Buildings	伊東忠太 Itô, Chûta	塚本 靖 Tsukamoto, Yasushi
	武田五一 Takeda, Goichi	

## 重要美術品等調査委員會

*Committee for Preserving Important Specimens of Fine Arts*

會長 瀧 耕一  
Chairman, Taki, Seiichi

寶物類  
Treasures

(Those duplicated on the National  
Treasure Preservation Board are  
omitted from this list)

繪畫、彫刻  
Painting, Sculpture

和田 英作  
Wada, Eisaku

丸尾 彰三郎  
Maruo, Shôzaburô

工 藝 品  
Handicraft Art

井 上 清  
Inoué, Kiyoshi

原田 淑人  
Harada, Yoshindo

關 保 之 助  
Seki, Yasunosuké

梅原 末治  
Umehara, Sueji

建 造 物  
Buildings

天沼 俊一  
Amanuma, Toshiichi

阪谷 良之進  
Sakatani, Ryônoshin

文部省宗教局、國寶調査課  
*Dept. of Education. Bureau of Religion.*  
*National Treasure Appraisal Section.*  
(in Preservation Section)

寶 物 (Treasures)

繪畫、彫刻、工藝、文書等

Painting, Sculpture, Handicrafts, Documents, etc.

荻野仲三郎 Ogino, Nakasaburô	丸尾彰三郎 Maruo, Shôzaburô	田中一松 Tanaka, Ichimatsu
田澤金吾 Tazawa, Kingo	藤田經世 Fujita, Tsuneyo	田山信郎 Tayama, Noburo
本間順治 Homma, Junji	田澤 坦 Tazawa, Yutaka	明 參 恒 男 Myochin, Tsuneo

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### 建築物 (Buildings)

伊東忠太 Ito, Chûta	阪谷良之助 Sakatani, Ryônoshin	大岡實 Ôoka, Minoru
服部勝吉 Hattori, Katsukichi	澤島英太郎 Sawashima, Eitarô	

### Research Institutes

#### 美術研究所 (東京)

Institute of Art Research (Tokyo)

矢代幸雄 Yashiro, Yukio	田中喜作 Tanaka, Kisaku
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#### 東京美術學校文庫 (東京)

Tokyo Fine Arts School Library (Tokyo)

香取秀治郎 (秀眞) Katori, Hidejirô (Hozuma)	石澤正男 Ishizawa, Masao
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#### 古文化研究所 (東京)

Ancient Culture Research Institute (Tokyo)

黑板勝英 Kuroita, Katsumi	足立康 Adachi, Yasushi
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#### 東洋陶磁研究所 (東京)

Oriental Ceramics Research Institute (Tokyo)

奥田誠一 Okuda, Seiichi	有尾佐治 Ario, Saji
小山富士夫 Koyama, Fujio	

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## 東京皇室博物館

Tokyo Imperial Household Museum

美術課長  
Fine Arts Dept.

溝口順次郎  
Mizoguchi, Teijirô,  
Chairman

繪畫 Painting	秋山光夫 Akiyama, Mitsuo	田中一松 Tanaka, Ichimatsu
彫刻 Sculpture	小林剛 Kobayashi, Takeshi	野間清六 Noma, Seiroku
陶磁器 Ceramics	北原大輔 Kitahara, Taisuke	
漆器 Lacquer	溝口三郎 Mizoguchi, Saburô,	吉野富雄 Yoshino, Tomio

## 東京帝國大學史料編纂所

Tokyo Imperial University  
Bureau of Historiography

美術史料部  
Division of Art History

谷 信 一  
Tani, Nobukazu

## Museums

(asterisk denotes occasional opening)

### Tokyo

皇室博物館	Imperial Household Museum (1872)
東京美術學校陳列館	Tokyo Fine Arts School Museum
*日本美術協會	Japan Fine Arts Society (1878)
大倉集古館	Ôkura Antique Museum (1919)

### Kyoto

恩賜京都博物館	Onshi Imperial Museum of Art (1902)
京都帝國大學文學部陳列館	Kyoto Imperial University (Faculty of Letters) Museum (mainly specimens of archaeological interests) (1914)



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北野神社寶物館	Kitano-Jinja Hômotsukan (museum) (1927)
廣隆寺靈寶館	Koryû-ji Reihôkan (museum) (1923)
仁和寺靈寶館	Ninna-ji Reihôkan (museum) (1927)
醍醐寺靈寶館	Daigo-ji Reihôkan (museum) (1935)

### Nara

奈良帝室博物館	Nara Imperial Household Museum (1895)
春日神社寶物館	Kasuga Jinja Hômotsukan (museum) (1934)
畝傍考古館	Unebi Antique Museum (mainly specimens of archaeological interests) (1931)

### Other Local Museums

#### 鎌倉國寶館 (鎌倉)

Kamakura Kokuhôkan (museum of national treasures) (mainly treasures in the possession of shrines and temples) (1928)

#### 金澤文庫 (神奈川縣金澤稻名寺内)

Kanazawa Bunko (Kanazawa, Kanagawa Prefecture; in Shômyô-ji established c. 1270.)

#### 神宮靈古館 (伊勢)

Jingû Chôko-Kan Museum (Isé) (1911)

#### \*徳川美術館 (名古屋) 名古屋 徳川侯爵家所蔵品

Tokugawa Museum (Nagoya) Collection of Marquis Tokugawa of Nagoya (1935)

#### \*白鶴美術館 (兵庫縣住吉) 嘉納治兵衛氏ノ蒐集

Hakutsuru Museum (Sumiyoshi, Hyôgo Prefecture) Collection of Mr. Jihei Kanô (1931)

#### 三田博物館 (兵庫縣三田町) 九鬼男爵家所蔵品

Sanda Museum (Sanda, Hyôgo Prefecture) Collection of Baron Kuki (1912)

#### 大原美術館 (岡山縣倉敷)

Ôhara Museum (Kurashiki, Okayama Prefecture) Collection of the Ôhara Family (1930)

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\*淺野園古館 (廣島市泉亭内) 淺野侯爵家所藏品  
Asano Kanko-kan ("Sentei", Hiroshima)  
Collection of Marquis Asano (1913)

掬杵巧藝館 (山形縣小松町) 井上庄七氏 蒐集ノ古陶器等  
Kikusui Industrial Art Goods Museum (Komatsu,  
Yamagata Prefecture) Collection of Mr. Shôshichi  
Inoué; mainly old pottery (1932)

### Learned Magazines

	Editor or Publishers		First published
國 邸 "Kokka"	東 京 Tokyo	瀧 精 一 Taki, Seiichi	(1889) (monthly)
佛教美術 Buddhist Art	京 都 Kyoto	源 豐 宗 Minamoto, Toyomuné	(1921) (irregular)
寧 樂 "Nara"	奈 良 Nara	東 大 寺 Tôdai-ji	(1924) ( " )
東洋美術 Oriental Art	奈 良 Nara	飛 鳥 園 Asuka-en	(1929) ( " )
夢 殿 "Yumedono"	奈 良 Nara	船 古 卿 社 Ikaruga-Kokyô-sha	(1930) ( " )
美術研究 Journal of Art Study	東 京 Tokyo	美術研究所 Institute of Art Research	(1932) (monthly)
寶 雲 "Hôun"	京 都 Kyoto	寶雲刊行所 Hôun Kankôsho	(1932) (irregular)
日本美術協會報告 Report of the Japan Fine Arts Society	東 京 Tokyo	相 見 香 雨 Aimi, Kôu	(1926) (quarterly)
史迹ノ美術 Historic Remains and Fine Arts	京 都 Kyoto	川勝政太郎 Kawakatsu, Masatarô	(1931) (monthly)

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史蹟ト古美術 Historic Remains and Ancient Art	京都 Kyoto	粟野秀穂 Awano, Hideo	(ten times a year)
浮世繪藝術 Ukiyô Art	東京 Tokyo	浮世繪藝術社 Ukiyô Geijutsu-sha	(1932) (monthly)
中央美術 "Chûô Bijutsu"	東京 Tokyo	中央美術會 Chûô Bijutsu-kai	(1932) ( " )
建築雜誌 "Kenchiku Zasshi"	東京 Tokyo	建築學會 Architectural Society	(1886) ( " )
考古學雜誌 Archaeological Review	東京 Tokyo	考古學會 Archaeological Society	(1910) ( " )
陶磁 Ceramics	東京 Tokyo	陶磁研究所 Ceramic Laboratory	(1927) (bimonthly)
茶わん "Chawan"	東京 Tokyo	寶雲社 Hôun-sha	(1931) (monthly)
漆ト工藝 Lacquer and Industry	東京 Tokyo	日本漆工會 Japan Lacquer Industry Association	(monthly)

# ART

## APPENDIX—II

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### A LIST OF BOOKS ON THE HISTORY OF JAPANESE ART

#### A. General

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|---|--|
| 1. 日本美術史 (天心全集所收)<br>A History of Japanese Art (in Tenshin's<br>Complete Collections), 1922 | 岡倉覺三<br>Okakura, Kakuzô                      |
| 2. 日本帝國美術略史<br>An Outline History of Japanese Art,<br>1901                                  | 農商務省<br>Dept. of Agriculture<br>and Commerce |
| 3. 特別保護建造物及国宝帖<br>Japanese Temples and Their Treasures<br>(English Edition available), 1900 | 内務省<br>Dept. of Home Affairs                 |
| 4. 佛教藝術の研究<br>A Study of Buddhist Art, 1914   | 平子録樹<br>Hirako, Takurei                      |
| 5. Japanese Fine Art, 1931  | 瀧 精一<br>Taki, Seichi                         |
| 6. A Handbook of Japanese Art, 1935   | 津田敬武<br>Tsuda, Noritaké                      |
| 7. 古寺巡禮<br>Pilgrimage in Ancient Temples, 1919  | 和辻哲郎<br>Watsuji, Tetsurô                     |
| 8. 新美術史 (明治以降日本美術史)<br>A History of Contemporary Japanese Art,<br>1917                      | 齋藤隆三<br>Saitô, Ryûzô                         |

#### B. Classified

- |   |   |
|---|---|
| 9. 古畫備考<br>A Study of Old Painters and Paintings,<br>1904 | 胡岡興嗣 (太田龍增訂)<br>Asaoka, Okisada<br>revised by Kin Ôta |
| 10. 扶桑名畫傳<br>Notes on Japanese Famous Painters, 1899      | 堀 直格<br>Hori, Chokkaku                                |

## GUIDE TO JAPANESE STUDIES

11. 日本畫論大觀 (明治以前の主なる畫家傳及  
繪畫論の集成) 坂崎 坦  
An Outlook on the Theory of Japanese  
Painting (2 vols.) (Collections of Bio-  
ographies of Great Painters and Theses  
on Painting before the Meiji Era),  
1927-29 Sakazaki, Shizuka
  12. 近世繪畫史 藤岡作太郎  
A History of Modern Painting, 1903 Fujioka, Sakutarō
  13. 文人畫概論 瀧 精一  
An Introduction to Bunjinga Painting, 1925 Taki, Seichi
  14. 浮世繪概説 田中喜作  
An Introduction to Ukiyōe Painting, 1931 Tanaka, Kisaku
  15. 初期肉筆浮世繪 岸田劉生  
Original Ukiyōe Paintings of the Early  
Period, 1926 Kishida, Ryūsei
  16. 歷代大佛師系譜 (墨水遺稿所收) 黒川 春村  
Genealogy of Buddhist Sculptors (contained  
in Posthumous Works of Bokusui) Kurokawa, Shunson
  17. 日本建築史要 天沼 俊一  
An Outline History of Japanese Architecture,  
1927 Amanuma, Toshiichi
  18. Art of the Landscape Gardening in Japan,  
1935 田村 剛  
Tamura, Tsuyoshi
  19. 日本工業史 横井 時冬  
A History of Japanese Industry, 1897 Yokoi, Tokifuyu
  20. 日本工藝史 奥田 誠一  
A History of Japanese Industrial Arts, 1931 Okuda, Seichi
- C. Dictionaries, Guide Books, Catalogues, etc.
21. 畫題辭典 齋藤 隆三  
A Dictionary of Themes for Painting  
(3 vols.), 1923 Saito, Ryūzō

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| 22. 大正新修大藏經 (圖像部)<br>Taisho Edition of Tripiṭaka (Section of Iconography)<br>(12 vols.), 1932-35 |   |
| 23. 日本美術案内<br>A Guide to Japanese Art (2 vols.), 1931  | 大和會 (瀧 精一)<br>Yamato-kai (Taki Seiichi) |
| 24. 特選國寶目錄<br>A Catalogue of Government Protected<br>Buildings and National Treasures, 1935      | 黑板 勝美<br>Kuroita, Katsumi               |
| 25. 日本建築辭典<br>A Dictionary of Japanese Architectural<br>Terms, 1919                              | 中村達太郎<br>Nakamura, Tatsutarō            |
| 26. 陶器大辭典<br>A Dictionary of Ceramics (6 vols.), 1934-36   | 小野賢一郎<br>Ono, Ken-ichirō                |

### ILLUSTRATED REFERENCE MATERIALS ON JAPANESE ART

- A. General (Painting, Sculpture, Architecture, Gardening, Industrial Art, etc.)
- |   |   |
|---|---|
| 1. 皇室博物館圖錄<br>An Illustrated Catalogue of the Imperial<br>Household Museum (42 vols.), 1926           | 皇室博物館<br>Imp. Household Museum                        |
| 2. 特別保護建築物及國寶帖<br>Japanese Temples and Their Treasures<br>(English Edition available) (3 cases), 1910 | 內務省<br>Dept. of Home Affairs                          |
| 3. 日本國寶全集<br>A Complete Illustrated Catalogue of Na-<br>tional Treasures (15 vols.), 1923             | 文部省<br>Dept. of Education                             |
| 4. 東洋美術大觀<br>Masterpieces Selected from the Arts of<br>the Far East, 1909-11                          | 審美書院<br>Shimbi Shoin                                  |
| 5. 佛教美術資料<br>Buddhist Art Study Materials (3 cases),<br>1921-28                                       | 東洋美術研究會<br>The Society for Studies<br>in Oriental Art |
| 6. 座右寶 "Zauhō"<br>An Album of Japanese Architecture,<br>Painting and Sculpture (3 vols.), 1926        | 志賀直哉<br>Shiga, Naoya                                  |

## GUIDE TO JAPANESE STUDIES

7. 世界美術全集  
An Album of World's Fine Arts (36 vols.), 1927-30  
平凡社  
Heibon-sha
8. 日本美術史圖錄  
An Illustrated History of Japanese Art  
(English Edition by H. G. Henderson), 1932  
源 豐 宗  
Minamoto, Hōshū  
(Toyomuné)
9. 圖說日本美術史  
A Pictorial History of Japanese Art, 1932  
田澤坦、大岡實  
Tazawa, Yutaka and  
Ōoka, Minoru
10. 日本美術資料  
Materials for Japanese Art (5 vols.), 1935  
美術史料刊行會  
Bijutsu Shiryō Kankō-kai
11. 南都十大寺大鏡  
A Comprehensive Catalogue of Art  
Treasures of Ten Great Temples of  
Nara (25 vols.), 1932-34  
東京美術學校  
Tokyo School of Fine  
Arts
12. 寶物圖錄 (中尊寺、醍醐寺、東福寺其の他所蔵)  
Catalogues of Art Treasures in the Possession  
of: Chūzen-ji, Daigo-ji, Tōfuku-ji, etc.
13. 個人蒐集品圖錄 (酒井伯爵、村山家、東京美術學校の所蔵)  
Catalogues of Private Collections owned by:  
Count Sakai, Murayama, Tokyo School of  
Fine Arts, etc.

### B. Painting

#### a. General

14. 真美大觀 "Shinbi Taikan"  
Selected Relics of Japanese Art (20 vols.), 1899-1908  
田島 志一  
Tajima, Shiichi
15. 美術叢英 "Bijutsu Shūei"  
An Album of Art Treasures (25 vols.), 1910-14  
叢英書院  
Shimbi Shoin
16. 模範心賞 "Geien Shinshō"  
An Album of Oriental Paintings (12 vols.), 1915-18  
叢英書院  
Shimbi Shoin

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17. 尙美資料 "Shôbi Shiryô"                      尙美社  
An Album of Oriental Paintings and      Shôbi-sha  
Sculptures (72 vols.)
18. 群芳清玩 "Gumpô Seigan"                      精藝社  
An Album of Chinese and Japanese      Seigei-sha  
Paintings (10 vols.)
19. 彩雲慈光 (帝室博物館佛畫特別展覽會圖錄) 帝室博物館  
"Saiunjikô" (A Catalogue of Special Ex-      Imp. Household Museum  
hibition of Buddhist Paintings of  
the Imperial Museum), 1926

### b. Classified

20. 絶代玉寶帖 (大正七年帝室博物館古代佛      和田幹男  
畫特別展覽會圖錄)  
"Zetsudai Shihô-chô" (A Pictorial Catalogue Wada, Mikio  
of 1918 Special Exhibition of Ancient  
Buddhist Paintings of the Imperial  
Household Museum), 1919
21. 日本名畫譜 佛畫編                              京都繪畫專門學校  
An Album of Famous Japanese Paintings      Kyoto College of Painting  
(Section of Buddhist Paintings) (15  
vols.), 1930-
22. 繪卷物の複製 (源氏物語、信貴山緣起等)      大和繪同好會共の他  
Reproductions of Picture-Scrolls (Tale      Yamatoê Dôkô-kai, etc.  
of Genji, Shigisan Engi, etc.)
23. 日本繪卷物集成                                  雄山閣  
A Collection of Japanese Picture-Scrolls      Yûzankaku  
(22 vols.), 1929-32
24. 雪舟畫集及其續輯                              華美書院  
Sesshû Album and Supplement, 1909      Shimbi Shoin
25. 東山水墨畫集                                  秋葉啓  
Higashiyama Black and White Paintings      Akiba, Kei  
(13 vols.), 1934-36



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| 26. 襖繪選集<br>A Selection of Screen Painting (2 vols.),<br>1920                 | 日本美術學院<br>Nihon-Bijutsu Gakuin                     |
| 27. 金碧裝飾畫集<br>An Album of Decorative Screen Paintings<br>(8 vols.) 1930-35    | 秋葉啓<br>Akiba, Kei                                  |
| 28. 宗達畫集<br>Sôtatsu Album, 1913   | 日本美術協會<br>Japan Art Society                        |
| 29. 光琳畫集<br>Kôrin Album (English Edition available)<br>(5 vols.), 1906        | 森美書院<br>Shimbi Shoin                               |
| 30. 圓山四桀畫體<br>An Album of Maruyama and Shijô School,<br>1911                  | 國華社<br>Kokka-sha                                   |
| 31. 南畫集<br>Nanga Collection (3 vols.), 1910                                   | 國華社<br>Kokka-sha                                   |
| 32. 南畫十大家集<br>Collections of Ten Nanga Masters (2 vols.),<br>1909-10          | 森美書院<br>Shimbi Shoin                               |
| 33. 初期浮世繪豪芳<br>Representative Pieces of Early Ukiyoé (80<br>plates), 1927     | 田中喜作、岸田綱生<br>Tanaka, Kisaku and<br>Kishida, Ryûsei |
| 34. 初期浮世繪選集<br>A Selection from Early Ukiyoé, 1928-29                         | 田中喜作<br>Tanaka, Kisaku                             |
| 35. 浮世繪派畫集<br>An Album of Paintings of Ukiyoé School,<br>1906-7               | 森美書院<br>Shimbi Shoin                               |
| <br>C. Sculpture  |  |
| 36. 造像銘記<br>Inscriptions on Buddhist Images, 1926                             | 考古學會<br>Archaeological Society                     |
| 37. 金銅佛寫真集<br>An Album of Photographs of Gilt<br>Bronze Buddhist Images, 1912 | 香取秀次郎 (秀眞)<br>Katori, Hidejirô (Hozuma)            |

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| 38. 日本古樂面<br>Japanese Old Masks, 1935 | 帝室博物館<br>Imp. Household Museum |
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## D. Architecture

- |  |                            |
|--|----------------------------|
| 39. 日本古建築精華<br>An Album of National Treasures in Architecture (3 vols.), 1919-22 | 岩井武俊<br>Iwai, Taketoshi    |
| 40. 日本建築史圖錄<br>A Catalogue of Japanese Architecture (4 vols.), 1934-             | 天沼俊一<br>Amanuma, Toshiichi |
| 41. 茶室<br>Juraku (dealing primarily with tea-room architecture), 1928            | 橋本 基<br>Hashimoto, Motoi   |

## E. Industrial Art and Handicraft

### a. General

- |  |   |
|--|---|
| 42. 工藝美術叢英<br>Symposium of Industrial Arts (36 vols.), 1923-25   | 同刊行會<br>Publishing Society for the same |
| 43. 東瀛珠光 (正倉院御物の圖錄)<br>Tōei-shukō (An Illustrated Catalogue of the Shōsōin Collection) (6 vols.), 1908-9 | 帝室博物館<br>Imp. Household Museum          |
| 44. 正倉院御物圖錄<br>An Illustrated Catalogue of the Shōsōin Collection (7 vols.), 1928-                       | 帝室博物館<br>Imp. Household Museum          |

### b. Classified

- |   |                         |
|---|-------------------------|
| 45. 和鏡叢英<br>An Album of Representative Japanese Mirrors (5 vols.) | 廣瀬郁造<br>Hirosé, Toson   |
| 46. 古鏡叢英<br>An Album of Chinese and Japanese Mirrors, 1935        | 後藤 守一<br>Gotō, Mor'ichi |

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| <p>47. 名刀圖譜<br/>An Illustrated Catalogue of Famous<br/>Swords, 1935</p>  | <p>本間 順治<br/>Homma, Junji</p>                          |
| <p>48. 鋌 廻 花 "Tagané no Hana"<br/>Works of the Chisel (mainly Sword-<br/>Fittings) (4 vols.), 1903-7</p>                                     | <p>光村 利藻<br/>Mitsumura, Toshimo</p>                    |
| <p>49. 大正名器鑑 (茶入、茶碗等の圖録)<br/>An Illustrated Catalogue of Ceramic<br/>Wares (Chairé, Chawan, etc.) (10<br/>vols.), 1921-26</p>                | <p>高橋 義雄<br/>Takahashi, Yoshio</p>                     |
| <p>50. 日本名陶選<br/>Representative Japanese Pottery (4 vols.),<br/>1932-33</p>  | <p>同 行 刊 會<br/>Publishing Society for<br/>the same</p> |
| <p>51. 御物上代染織文<br/>Textile Fabrics of the 6th, 7th and 8th<br/>Centuries A.D. in the Imperial House-<br/>hold Museum (12 vols.), 1927-28</p> | <p>帝室博物館<br/>Imp. Household Museum</p>                 |
| <p>52. 時 代 裂<br/>Jidai Giré (An Illustrated Catalogue of<br/>Textile Art of Various Countries) (20<br/>vols.), 1933</p>                      | <p>岡田三郎助<br/>Okada, Saburôtsuké</p>                    |
| <p>53. 離可袖百種 "Tagasode Hyakushu"<br/>One Hundred and One Sleeves<br/>(Samples of Classic Textile Art)<br/>(20 vols.), 1919</p>               | <p>野村正治郎<br/>Nomura, Seijirô</p>                       |
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ORIENTATION  
IN THE STUDY OF  
CLASSIC JAPANESE LITERATURE

BY

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## ORIENTATION IN THE STUDY OF CLASSIC JAPANESE LITERATURE

In order to explain the present condition of the study of Japanese classics, it is necessary to take a glance at past conditions. In the study of classics there have been two attitudes from its beginning to the present. One is that of, as it were, looking down from a higher plane, which might be called the deductive or contemplative method. It may be interesting to pause for a moment to consider why such a trend has arisen. From the Tokugawa period on through the Meiji era, the study of Japanese literature had concerned itself with such outward matters as the meaning of words and phrases or biographical data or the types and forms of books. And the contemplative attitude seems to have appeared as a reaction against the latter, which was so much bound by exterior matters that it neglected the consideration of the inner quality of literature, which should deal with the human mind. In consequence the question of the essence of literature, and of the vitality, if any, of Japanese literature has become the central interest of scholars. The practical method of their study seems to have been very intuitive. They have had recourse to foreign principles of literary criticism and philosophy with which to re-examine Japanese literature, for, in their opinion, there has been no fixed method in traditional classic study in Japan since the Tokugawa period. Accordingly, their practice was to emphasize the first impression of a literary work, but later they gradually settled down to a simple imitation of foreign methods and theories of literary criticism.

The results of this method were, first, that it opened the eyes of scholars to the fact that they should not only examine books as such, but also the spirit within them; and at the same

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time it led scholars to regard classic literature as a whole in the form of a flow and development, and interested them in systematizing it by some principle. Second, it is particularly worth mentioning that this method offered a chance to reestimate Japanese literature from the standpoint of world literature. Until that time the place of Japanese literature in world literature had never been taken into consideration; but from the end of the Meiji era through Taishô to the beginning of Shôwa Japanese literature has gradually come to flow with the current of world literature, chiefly because of the efforts of these scholars.

The contemplative method of learning had produced these good results, but on the other hand it had its own shortcomings. For instance, it had notably indulged in subjective, impressionistic criticism, and disregarded individual, concrete facts. Again, although it could reestimate Japanese literature in the light of world literature, the studies conducted by this method, when closely examined, contain many gross mistakes and dogmatic statements and can hardly be trusted—notwithstanding their systematic appearance: It was due to the fact that they tried to apply the methods of Western countries, where the study of the outward matters of literature had been completed already, in the course of the nineteenth century, to the study of Japanese literature which was still at an incipient stage. In other words theirs was a glorious intention of expanding Japanese literature to the position of a world literature, but they failed to realize the character of Japanese literature itself.

This method was followed from the end of the Meiji era through the Taishô and Shôwa eras, but towards the end of Taishô people began to grow sceptical about the results from this method, and consequently a method as opposed as the inductive or positive has arisen. If the former may be called philosophic, the latter may be called scientific. Although many

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social forces could be given as reasons for the emergence of the latter, yet from the standpoint of the study of Japanese literature, it may be regarded as derived chiefly from the dissatisfaction felt against the traditional deductive method. While in the West fundamental studies had been completed during the nineteenth century, in Japan textual research had not yet been carried to an advanced stage. And, consequently, Japanese classic scholarship was not ready for the direct application of Western methods. Although literature no doubt concerns itself with the problems of the human mind, it should be studied as concrete fact as well. Classic literature especially must be studied through books, without which there can be no classic literature. Such seems to have been the new attitude toward literature.

Thus, the passing of judgment merely from feelings or fancies was avoided as much as possible, and an effort was made to examine clearly such literary facts as works, authors, their *environment and the age in which they lived*. Without fitting Japanese literature into a system by the use of foreign principles of literary criticism, the individual facts of Japanese literature were examined, and a conclusion was reached inductively. Scholars following the new method made it their motto to be "scientific" in carrying on their studies. Though their fields of investigation were varied—for example, bibliography, linguistics, textual criticism, sociology, psychology, etc.,—yet they were unanimous in their scientific attitude. At first they gathered the materials necessary for their study and then arranged them according to their principles.

The result of this was that they could make individual concrete facts clear. Especially did they furnish considerable new knowledge in textual criticism, in illustrations of meanings, in investigating authors' lives, and in relations between work and their ages. But after all it was only background questions that



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they investigated. They eagerly studied outward matters of literature but could not acquire a clear understanding of the literary quality which is the essence of literature. All they could make clear was the shadow and not the substance of literature. As they went through the contemplative method of learning during the Meiji and Taishô eras, they could not be blind in the matter of their methods, yet it could not be denied that because their immediate objects of study were such outward matters they could not penetrate into the inner spirit of works.

There were these two cross-currents in the study of Japanese classics in the past, and there was no scholar who did not have an urgent desire to unify them. But it was easier said than done. Even those who cried for unification could not help inclining toward one or the other of them. At present, also, there is a new attempt at unification, but in my opinion it ought to be regarded as a reactionary movement—that is, as a revival of the former contemplative or deductive method. However, it is not exactly the same as that of the Meiji and Taisho eras, but a rebirth of the deductive trend readjusted after a process of refinement by the inductive method since the closing years of Taisho. One of the methods is the hermeneutic, by which scholars try to unify the two different attitudes—the philosophical and the scientific. In their opinion the study of literature is nothing but the understanding of literary forms (*bungaku-teki* “*keishô*”—which seems to be a translation of the German “*Gestalt*,” but I think it has a slightly different connotation from the original), and as they consider that the understanding should be directed by hermeneutics, they are applying themselves to the study of hermeneutics itself—which is, of course, modelled after that systematized by Dilthey. I think this is representative of the revived deductive tendency, but for the present scholars are only introducing and studying the theory itself, and have

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not yet produced any results which would show that they have applied the theory to the actual study of Japanese literature. In other words, it is still being discussed as a romantic formula, the workability of which has not been proved.

For somewhat the same reason as above the establishment of "a Japanese science of literature" has been made the subject of discussion of late. This also seems to have been derived from dissatisfaction with various traditional methods. Advocates of the new science think, in the first place, that it is wrong to apply foreign theories and methods to the study of Japanese literature; and that it ought to be based on theories characteristic of Japan; and, second, dissatisfied with those who were pursuing only the shadow and externals of classic literature, they desire to make literary quality the object of their study. Thus they try to reject all non- or pseudo- literary qualities and inquire into the quintessence of literature. As they limit the object of their study of Japanese classics to purely literary qualities, they endeavour to find laws in Japanese literature itself by which to systematize it. This is also only being started. Even if it be right, what will be achieved remains to be seen, because the study of the very materials of Japanese classic literature is still in an unadvanced stage.

As described above there are many contradictory attitudes of study, each of which is still in a disorganized condition. In the first place, the question of the object of study is still indefinite, and in the second, scholars' recognition of their own point of view or the range they should cover in the study of Japanese classic literature is inadequate, and thus there is no end of criticism and reproach of one another.

Next we shall discuss the probable future conditions of the study of Japanese classics. First, a methodology ought to be established. By methodology is meant not individual methods

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of practical study, but the theory by which to criticize and upon which to systematize them. With the aid of such a methodology, we can realize the range and situation of each method in the study of Japanese classic literature, and organized efforts should be made to attain a given object. In the second place each of the present methods will become more clearly conscious of its assigned function and thus make rapid progress on its way to the fulfilment of its mission. Between the various methods which have been in opposition one with another there will ensue coordination. And that will not take a long time to realize. Third, it may prove whether or not a Japanese science of literature can be established, and, if it is possible, in what form. The questions in which we are now most interested are: If the conception of "Japanese science of literature" were to be thoroughly examined, would it not correspond to the general science of literature? Therefore, should we not omit the word "Japanese" from the expression? If the German Literaturwissenschaft holds good, ought a Japanese one to be established anew? In what form, in what relation with the general science of literature, would it come into being?

In this discussion of the present and probable future conditions of the study of Japanese classic literature the term "classic" has been used to mean the literature from the beginning of the Yamato period to the end of the Tokugawa period.

As a guide to students of Japanese classic literature I shall mention in the following libraries, research institutes, books and periodicals, and scholars.

# CLASSIC LITERATURE

## I—LIBRARIES

NAME	LOCATION	AUTHORITY	REMARKS
Imperial Library 帝國圖書館	Tokyo	Government	
Kyoto Prefectural Library 京都府立圖書館	Kyoto	Kyoto Prefecture	
Osaka Prefect. Lib. 大阪府立圖書館	Osaka	Osaka Prefecture	
Ishikawa Prefect. Lib. 石川縣立圖書館	Kanazawa	Ishikawa Prefecture	
Yamaguchi Prefect. Lib. 山口縣立圖書館	Yamaguchi	Yamaguchi Prefecture	
Kobe Mun. Lib. 神戸市立圖書館	Kobe	City of Kobe	
Tokyo Imp. Mus. 東京帝室博物館	Tokyo	Government	
Kyoto Imp. Mus. 京都帝室博物館	Kyoto	Government	
Nara Imp. Mus. 奈良帝室博物館	Nara	Government	
Library Bureau 圖書館寮	Tokyo	Imperial Household Dept.	This is owned by the Imperial family and has a nearly complete collection of books pertaining to Japanese classics.
Imp. Cabinet Lib. 內閣文庫	Tokyo	Government	
Kariya Library 刈谷圖書館	Kariya	Kariya Township	Contains some valuable ancient documents.

# GUIDE TO JAPANESE STUDIES

NAME	LOCATION	AUTHORITY	REMARKS
Jingū Library 神宮文庫	Isé	Isé Shrine	Contains many valuable hand-copied books dedicated to the shrine.
Atsuta Library 熱田文庫	Nagoya	Atsuta Shrine	
Mitō Library 三手文庫	Kyoto	Kamo Shrine	
Tenman Library 天満文庫	Osaka	Tenman Shrine	
Sumiyoshi Library 住吉文庫	Osaka	Sumiyoshi Shrine	
Tawa Library 多和文庫	Kagawa Prefecture	Tawa Shrine	
Kompira Library 金比羅文庫	Kagawa Prefecture	Kompira Shrine	
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(Smaller Collections)	Nara Prefecture	Yoshimizu Shrine 吉水神社	These contain rare hand-copied books.
	Ishikawa Prefecture	Hakusan Shrine 白山神社	
	Hieiizan, Kyoto	Enryaku-ji 延暦寺	
	Kyoto	Nishihongan-ji 西本願寺	These contain a few but very valuable books which may be ranked as national treasures.
	Wakayama Prefecture	Kōyasan 高野山	
	Nara	Kōfuku-ji 興福寺	
	Nagoya	Shimpuku-ji 真福寺	
Shōkō-kan 彰考館	Mito, Ibaragi Prefecture		
Mukyōkai Library 無窮會文庫	Tokyo		

# CLASSIC LITERATURE

NAME	LOCATION	AUTHORITY	REMARKS
Iwasaki Library 岩崎文庫	Tokyo	Baron Iwasaki	
Seika-dô Library 静嘉堂文庫	Tokyo	Baron Iwasaki	
Oriental Library 東洋文庫	Tokyo	Oriental Library Foundation	Contains a large number of rare hand- copied books.
Yasuda Library 安田文庫	Tokyo	Yasuda Family	
Mitsui Library 三井文庫	Tokyo	Baron Mitsui	
Sonkeikaku Library 尊經閣文庫	Tokyo	Marquis Maeda	
Hôsa Library 隆太文庫	Tokyo	Marquis Tokugawa	
Awa Library 阿波文庫	Hiroshima Prefecture	Marquis Hachisuka	
Asano Library 淺野園書館	Hiroshima	Marquis Asano	
Iwasé Library 岩瀬文庫	Aichi Prefecture		
Seikidô Library 成篁堂文庫	Tokyo	Tokutomi, Sohô	
Hanzan Library 斑山文庫	Tokyo	Takano, Tatsuyuki	
Seikei Library 青鷗書屋	Tokyo	Ôshima, Masatarô	

# GUIDE TO JAPANESE STUDIES

NAME	LOCATION	AUTHORITY	REMARKS
(Private Libraries)	Tokyo	Matsui, Kanji 松井 簡治	
	Yokohama	Hara, Tomitarô 原 富太郎	
	Nagoya	Sekido, Morihiko 關戸 守彦	
	Tokyo	Masuda, Takashi 益田 孝	
	Tokyo	Hozaka, Junji 保坂 潤治	
	Osaka	Ueno, Seiichi 上野 精一	
	Kyoto	Suzuka, Sanshichi 鈴鹿 三七	
	Kyoto	Yoshizawa, Yoshinori 吉澤 義則	
	Kyoto	Hirasé, Riku 平瀬 陸	
	Tokyo	Marq. Hosokawa 細川 侯爵	Keep many valuable books which are not yet available to the public.
	Tokyo	Marq. Mōri 毛利 侯爵	
	Tokyo	Prince Konoye 近衛 公爵	
	Tokyo	Count Daté 伊達 伯爵	

## CLASSIC LITERATURE

### II—INSTITUTIONS FOR CLASSICAL STUDIES

TYPE	TITLE	TRANSLATION	SPECIAL FIELD
Government	Kokumin Seishin Bunka Kenkyû-jo 國民精神文化研究所	Institute for Research in National Spiritual Civilization	Japanese Literature and General Culture
Private	Ôkura Seishin Bunka Kenkyû-jo 大倉精神文化研究所	Ôkura Institute for Research in Spiritual Civilization	Same as above
Private	Manyô Sansuikai 萬葉三水會	Sansui Society for the Study of <i>Manyôshû</i>	<i>Manyôshû</i>
Private	Murasaki Shikibu Gakkai 紫式部學會	Society for the Study of Murasaki Shikibu	Murasaki Shikibu or Lady Murasaki
Private	Kamo-no-Chômei Gakkai 鴨長明學會	Society for the Study of Kamo-no-Chômei	Kamo-no-Chômei
Private	Kinsei Bungakukai 近世文學會	Society for the Study of "Modern" Literature	"Modern" (1) Literature
Private	Meiji Bungakukai 明治文學會	Society for the Study of Meiji Literature	Meiji Literature

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(1) "Modern" in quotation marks refers to the literature of the Yedo Period.



# GUIDE TO JAPANESE STUDIES

## III—PERIODICALS

TITLE	TRANSLATION	SOURCE	FIELD	FREQUENCY OF PUBLICATION
Kokugo to Kokubun- gaku 國語と國文學	Japanese Language and Literature	Tokyo Imperial University 東京帝國大學	General	Monthly
Kokugo Kokubun 國語國文	Japanese Language and Literature	Kyoto Imperial University 京都帝國大學	"	"
Bungaku 文學	Literature	Iwanami Shoten 岩波書店	"	"
Kokugo Kyôshitsu 國語教室	Class-room of the Japanese Language	Bungaku-sha 文學社	"	"
Ritsumeikan Bungaku 立命館文學	Ritsumeikan Literature	Ritsumeikan College 立命館大學	"	"
Kokugakuin Zasshi 國學院雜誌	Kokugakuin Review	Kokugakuin College 國學院大學	"	"
Murasaki むらさき		Murasaki Shikibu Gakkai 紫式部學會	"	"

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Kokugakuin College 國學院大學	General	Two to four times a year
Waseda University 早稻田大學	"	"
Hiroshima Bunka College 廣島文理科大學	"	"
Nihon College 日本大學	"	"

# CLASSIC LITERATURE

TITLE	TRANSLATION	SOURCE	FIELD	FREQUENCY OF PUBLICATION
Bungei Nenkan 文藝年鑑	Annual of Literature	Bungeika Kyôkai 文藝家協會	General	Once a year.
Manyôshû Nempô 万葉集年報	<i>Manyôshû</i> Annual Report	Manyô Sansuikai 万葉三水會	"	"
Kokoro no Hana 心の花	Flower of the Mind		<i>Waka &amp; tanka</i>	Monthly
Chô-on 潮音	Sound of the Seas		"	"
Araragi アララギ	Orchis		"	"
Kokumin Bungaku 國民文學	National Literature		"	"
Tanka Kenkyû 短歌研究	Studies in the Tanka		"	"
Tôen 東 炎	Flame of the East		<i>Haiku</i>	"
Hototogisu ホトトギス	Cuckoo		"	"
Haiku Kenkyû 俳句研究	Studies in the Haiku		"	"
Kokubungaku Ronsô 國文學論叢	Treatises on Japanese Literature		General	Monthly
Kinsei Bungaku 近世文學	"Modern" Literature		"Modern" literature	Quarterly

# GUIDE TO JAPANESE STUDIES

## IV—BOOKS

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Nihonbungaku Daijiten 日本文學大辭典	Comprehensive Dictionary of Japanese Literature	Fujimura, Tsukuru 藤村作	Indispensable to the students of Japanese literature
Dainihon Kokugo Jiten 大日本國語辭典	Dictionary of the Japanese Language	Ueda, Kazutoshi & Matsui, Kanji 上田万年、松井簡治	
Daigenkai 大言海	Comprehensive Dictionary of the Japanese Language	Ôtsuki, Fumihiko 大槻文彦	
Kogo Daijiten 古語大辭典	Comprehensive Dictionary of the Old Japanese Language	Matsuoka, Shizuo 松岡静雄	
Genroku Bungaku Jiten 元禄文學辭典	Comprehensive Dictionary of Genroku Literature	Satô, Tsurukichi 佐藤鶴吉	Useful mainly to specialists
Dainihon Chimei Jisho 大日本地名辭書	Dictionary of Japanese Place-names	Yoshida, Tôgo 吉田東伍	Closely related to classic literature.
Dainihon Jinmei Jisho 大日本人名辭書	A Biographical Dictionary of Japan	Tokyo Economic Magazine Company 東京經濟雜誌社	To be used as a handbook
Yûshoku Kojitsu Jiten 有職故實辭典	Dictionary of Ancient Practices and Usages	Sekiné, Masanao 関根正直	
Gengo Daijiten 諺語大辭典	Comprehensive Dictionary of Proverbs	Fujii, Otoô 藤井乙男	
Kokushi Daijiten 國史大辭典	Comprehensive Dictionary of Japanese History	Yashiro, Kuniharu 八代國治	

# CLASSIC LITERATURE

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Nohgaku Daijiten 能樂大辭典	Comprehensive Dictionary of Noh	Masada, Shôjirô 正田 章次郎	
Kokka Taikan 國歌大觀	Concordance of Japanese Poetry 2 vols.	Matsushita, Daisaburô 松下 大三郎	They may be consulted for any phrase in the anthologies compiled by Imperial Command or in private collections.
Haiku Taikan 俳句大觀	Concordance of <i>Haiku</i>	Sassa, Seiichi 佐々 政一	
Manyôshû Sôsaikin 万葉集總索引	Comprehensive Index to the <i>Manyôshû</i>	Masamuné, Arisue 正 宗 敬 夫	
Chikamatsu Gôshi 近松留聲	Glossary of Chikamatsu	Higuchi, Yoshichiyo 樋口 慶千代	Dictionary of the words and phrases in the works of Chikamatsu Monzaemon
Nihon Zuihitsu Sakuin 日本隨筆索引	Index to Japanese Essays. 2 vols.	Ôta, Tamesaburô 太田 爲三郎	Dictionary of the various matters in the essays of the Tokugawa period.
Gunsho Sakuin 群書索引	Index to Japanese Classics	Mozumi, Takami 物 集 高 見	This should be used in reference to <i>Kôbunko</i> compiled by the author.
Koji Ruien 古事類苑	Encyclopaedia of Cultural Reference	Jingûshichô (Office of the Great Shrine) 神 宮 司 廳	This is the largest series in Japan, and covers not only literature but all branches of Japanese culture.

## GUIDE TO JAPANESE STUDIES

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Gunsho Ichiran 群書一覽	List of Japanese Classic Books		Compiled in the Tokugawa period; very handy.
Kokusho Kaidai 國書解題	Illustration of Japa- nese Books	Samura, Hachirō 佐村八郎	Arranges names of books in the order of Japanese syl- labary with brief explanations
Dainihon Kasho Sōran 大日本歌書綜覽	Comprehensive List of Japanese <i>Waka</i> Books	Fukui, Kyōzō 福井久藏	Gives the names of <i>Waka</i> books and places where they are preserved.
Kokubungaku Shomoku Shūran 國文學書目集覽	Comprehensive Bib- liography of Japa- nese Literature	Kaitō, Matsuzō 堀内松三	
Kokubungaku Shoshi 國文學書誌	Bibliography of Japanese Literature	Ishiyama, Tetsurō 石山徹郎	Covers the whole range of Japanese literature.
Yūhōdō Bunko 有朋堂文庫	Yūhōdō Library		
Kokubungaku Sosho 國文學叢書	Series of Japanese Literature		
Nihon Bungaku Taikai 日本文學大系	Japanese Classics Series		
Kindai Nihon Bungaku Taikai 近代日本文學大系	Japanese "Modern" Literature Series		
Nihon Koten Zenshū 日本古典全集	Complete Collection of Japanese Classics		

# CLASSIC LITERATURE

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Chikamatsu Zenshû 近松全集	Complete Works of Chikamatsu		
Saikaku Zenshû 西鶴全集	Complete Works of Saikaku		
Kokka Taikai 国歌大系	Complete Collection of <i>Waka</i> Poetry		
Nihon Kagaku Zensho 日本歌學全書	Complete Series of <i>Waka</i> Books		
Haisho Taikai 俳書大系	Complete Series of <i>Haikai</i> Books		
Haikai Sôsho 俳諧叢書	Series of <i>Haikai</i>		
Jôdai Nihon Bungaku Kôza 上代日本文學講座	A Course in Ancient Japanese Literature		
Manyôshû Kôza 万葉集講座	A Course in the <i>Manyôshû</i>		
Tanka Kôza 短歌講座	A Course in <i>Tanka</i>		
Haiku Kôza 俳句講座	A Course in <i>Haiku</i>		
Nihon Bungaku- sha Nempyô 日本文學者年表	A Chronological Table of Japanese Men of Letters	Akabori, Matajirô 赤堀又次郎	
	Continuation of the Above	Mori, Kôzô 森 拾 蔵	

## GUIDE TO JAPANESE STUDIES

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Nihon Shōsetsu Nempyō 日本小説年表	Chronological Table of Japanese Novels	Asakura, Musei 朝倉 無謀	
Nihon Kayō Shūsei 日本歌謠集成	An Anthology of Japanese Ballads		
Yōten Taikan 謡曲大観	Series of <i>Yōkyoku</i> Texts		
Yōkyoku Zenshū 謡曲全集	Complete Collection of <i>Yōkyoku</i>		
Nihon Gikyoku Zenshū 日本戯曲全集	Complete Collection of Japanese Plays		
Nihon Zuihitsu Taisei 日本隨筆大成	Complete Collection of Japanese Essays		
Nihon Zuihitsu Zenshū 日本隨筆全集	Same as above		
Nihon Bungaku Kōza 日本文學講座	A Course in Japanese Literature	Shinchōsha 新潮社	
Iwanami Kōza: Nihon Bungaku 岩波講座、日本文學	The Iwanami Course in Japanese Literature	Iwanami Shoten 岩波書店	
Nihon Bungaku Kōza 日本文學講座	A Course in Japanese Literature	Kaizō-sha 改造社	
日本文學大辭典 附錄 (cf. p. 214 1st title)	Chronological Table appended to Nihon Bungaku Tsūjiten	Fujimura, Tsukuru 藤村 作	

# CLASSIC LITERATURE

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Nihon Bungaku-shi Hyōran 日本文學史表覽	Chronological Table of Japanese Literature	Numazawa, Tatsuo 沼澤 龍雄	
Kokubungaku-shi Gairon 國文學史概論	An Outline of Japanese Literature	Haga, Yaichi 芳賀 矢一	
Kokubungaku-shi Kowa 國文學史講話	Lectures on the History of Japanese Literature	Fujioka, Sakutarō 藤岡 作太郎	
Nihon Bungaku Shinshi 日本文學新史	A New History of Japanese Literature	Onoye, Hachirō 尾上 八郎	
Kokubungaku-shi Sosetsu 國文學史總說	History of Japanese Literature	Fujimura, Tsukuru 藤村 作	
Shin-kokubungaku-shi 新國文學史	A New History of Japanese Literature	Igarashi, Tsutomu 五十嵐 力	
Kokubungaku-shi Shinkō 國文學史新編	New Lectures on the History of Japanese Literature	Tsugita, Urū 次田 潤	
Jōdai Kokubungaku no Kenkyū 上代國文學の研究	Studies in Ancient Japanese Literature	Takeda, Yūichi 武田 祐吉	
Kokubungaku Zenshi: Heian-chō Hen 國文學全史平安朝篇	History of Japanese Literature; the Heian Period	Fujioka, Sakutarō 藤岡 作太郎	



# GUIDE TO JAPANESE STUDIES

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Kamakura Jidai Bungaku Shinron 鎌倉時代文學新論	A New Study in the Literature of the Kamakura Period	Nomura, Hachirō 野村 八良	
Kinsei Kokubun-gaku-shi 近世國文學史	History of "Modern" Japanese Literature	Sassa, Seiichi 佐々政一	
Kinsei Bungaku Josetsu 近世文學序説	An Introduction to "Modern" Japanese Literature	Fujimura, Tsukuru 藤村 作	
Waka-shi no Kenkyū 和歌史の研究	Studies in the History of <i>Waka</i>	Sasaki, Nobutsuna 佐々木信綱	
Kinsei Waka-shi 近世和歌史	History of "Modern" <i>Waka</i> Poetry	Sasaki, Nobutsuna 佐々木信綱	
Shinkō Wakashi 新講和歌史	New Lectures on the History of the <i>Waka</i>	Koyama, Shin-ichi 児山 信一	
Renhai-shi 連俳史	History of <i>Renka</i> and <i>Haiku</i>	Higuchi, Kō 樋口 功	
Renka no Shiteki Kenkyū 連歌の史的的研究	A Historical Study of <i>Renka</i>	Fukui, Kyūzō 福井 久藏	
Nihon Kayō-shi 日本歌謡史	History of Japanese Folk-songs	Takano, Tatsuyuki 高野 辰之	
Kodai Shōsetsu-shi 古代小説史	History of Ancient Novels	Hasegawa, Fukuhira 長谷川 福平	
Kinko Shōsetsu Kaidai 近古小説解題	Introduction to the Novels in the Early Modern Times	Fujioka, Sakutarō Hiraidō, Kōjirō 藤岡作太郎、平出經二郎	

# CLASSIC LITERATURE

TITLE	TRANSLATION	AUTHOR OR EDITOR	REMARKS
Kindai Shōsetsu-shi 近代小説史	History of "Modern" Novels	Fujioka, Sakutarō 藤岡作太郎	
Kinsei Nihon Shōsetsu-shi 近世日本小説史	History of "Modern" Novels	Suzuki, Toshiya 鈴木敏也	
Jyōruri-shi 浄瑠璃史	History of <i>Jyōruri</i>	Takano, Tatsuyuki 高野辰之	
Kokubungaku Kenkyū-shi 國文學研究史	Development of the Study of Japanese Classics	Nomura, Hachirō 野村八良	
Kokugaku Zen-shi 國學全史	History of the Study of Japanese Literature	Nomura, Hachirō 野村八良	
Nihon Engeki-shi 日本演劇史	History of Japanese Drama	Ihara, Seiseien 伊原青々園	

# GUIDE TO JAPANESE STUDIES

## V—SCHOLARS

NAME	POSITION	SPECIALITY
<b>A—LITERATURE</b>		
Hisamatsu, Sen-ichi, Litt. D. Professor, Tokyo Imp. Univ. 久松潜一		Literature of the Yamato Period
Inouye, Tsūtai, M. D. 井上通泰		
Kōnosu, Morihiro 鴻巣盛廣	Professor, Fourth National Higher School	"
Koyama, Ryūnosuké 小山龍之輔	Professor, Hōsei College	"
Kurano, Kenji 倉野憲司	Professor, Tokyo Women's College	"
Masamuse, Atsuo 正宗敦夫		"
Morimoto, Jikichi 森本治吉	Professor, Nihon College	"
Omodaka, Hisataka, Litt. D. Professor, Kyoto Imp. Univ. 澤瀨久孝		"
Origuchi, Nobuo Litt. D. Professor, Kokugakuin College 折口信夫		"
Saeki, Umetomo 佐伯梅友	Lecturer, Kyoto Imp. Univ.	"
Saitō, Mokichi, M. D. 齋藤茂吉		"
Sasaki, Nobutsuna, Litt. D. 佐佐木信綱	Member, Imperial Academy	"

# CLASSIC LITERATURE

NAME	POSITION	SPECIALITY
Senda, Ken 千 田 愷	Professor, Jingû Kôgaku-kan College	Literature of the Yamato Period
Takeda, Yûkichi, Litt. D. 武 田 祐 吉	Professor, Kokugakuin College	"
Tachibana, Jun-ichi 橋 純 一	Professor, Nishô-Gakusha	"
Tsuda, Sôkichi, Litt. D. 津 田 左 右 吉	Professor, Waseda University	"
Tsugita, Urû 次 田 潤	Professor, First National Higher School	"
Toyoda, Yasoyo 豊 田 八 千 代	Professor, Komazama College	"
Hirabayashi, Harunori 平 林 治 徳	Director, Osaka Women's Col.	Literature of the Heian Period
Igarashi, Tsutomu, 五 十 嵐 力	Professor, Waseda University	"
Ikeda, Kikan 池 田 龜 鑑	Assist. Prof. Tokyo Imp. Univ.	"
Inouye, Takeshi 井 上 越	Department of Education	"
Ishimura, Sadayoshi 石 村 貞 吉	Professor, Tokyo Women's Col.	"
Kaneko, Motoômi 金 子 元 臣	Professor, Kokugakuin College	"
Miyazaki, Harumi 宮 崎 晴 美	Professor, Hiroshima Wom. College	"
Miyata, Waichirô 宮 田 和 一 郎	Professor Osaka Higher School	"

## GUIDE TO JAPANESE STUDIES

Nishishita, Kyôich 西下 經 一	Professor, Sixth Nat. Higher School	Literature of the Heian Period
Onoye Hachirô, Litt. D. 尾上 八 郎	Professor, Tokyo Women's Higher Normal School	"
Shimazu, Hisamoto, 島 津 久 基	Professor, Tôyô College	"
Shimizu, Yutaka 清 水 泰	Professor, Ritsumei-kan Col.	"
Takeshima, Hagoromo 武 島 羽 衣	Professor, Japan Wom. College	"
Tamai, Kôsuké 玉 井 幸 助	Professor, Kakugakuin College	"
Torino, Kôji 島 野 幸 次	Assist. Prof., Tokyo Bunrika Col.	"
Yamagishi, Tokubei 山 岸 徳 平	Assist. Prof., Tokyo Bunrika Col.	"
Gotô, Tanji 後 藤 丹 治	Bureau of Historiography	Literature of the Kama- kura-Muromachi Periods
Fukui, Kyûzô, Litt. D. 福 井 久 藏	Professor, Komazawa College	"
Kazamaki, Keijirô 風 巻 景 次 郎	Professor, Japan Physical Culture College	"
Kojima, Yoshio 小 島 吉 雄	Professor, Kyushû Imp. Univ.	"
Matsuura, Sadatoshi 松 浦 貞 俊	Professor, Tôyô College	"
Nishio, Minoru 西 尾 實	Professor, Tokyo Women's College	"
Nomura, Hachiryô, 野 村 八 良	Professor, Tokyo Higher School	"

# CLASSIC LITERATURE

NAME	POSITION	SPECIALITY
Nôsé, Asaji 能勢朝次	Professor, Tokyo Higher Normal School	Literature of the Kama-Kura-Muromachi Periods
Saitô, Kiyoe 齋藤清衛		"
Sakaguchi, Genshō 坂口玄章	Professor, Seikei Higher School	"
Sakamoto, Saburō 坂元三郎	Professor, Nihon College	"
Sanari, Kentarō 佐成謙太郎	Professor, Peeresses' School	"
Sasano, Ken 佐野 廉		"
Satō, Kanji 佐藤幹二	Professor, Peeresses' School	"
Takagi, Ichinosuké, Litt. D. 高木市之助	Professor, Keijo Imp. Univ.	"
Takagi, Takeshi, Litt. D. 高木 武	*	"
Tokishita, Yonetarō 時下米太郎	Tokyo Third Prefectural Girls's High School	"
Tsukudo, Reikan 筑土 鈴寛	Professor, Taishō College	Literature of the Yedo Period
Asō, Isoji 麻生 磯次	Assist. Prof., Keijo Imp. Univ.	"
Atsumi, Seitarō 渥美清太郎		"
Ebara, Taizō 蝦原 退藏	Assist. Prof., Kyoto Imp. Univ.	"

# GUIDE TO JAPANESE STUDIES

NAME	POSITION	SPECIALITY
Fujii, Otoô, Litt. D. 藤井 乙 男	Member, Imperial Academy	Literature of the Yedo Period
Fujimura, Tsukuru, Litt. D. 藤 村 作	Professor, Tokyo Imp. Univ.	"
Hagiwara, Ragetsu 萩 原 綱 月	Lecturer, Keio University	"
Iizuka, Tomoichirô 飯 塚 友 一 郎		"
Ishida, Motosuye 石 田 元 季	Lecturer, Aichi Medical College	"
Iwata, Kurô 岩 田 九 郎	Professor, Peers' School	"
Kido, Jinjirô 城 戸 甚 次 郎		"
Koiké, Tôgorô 小 池 藤 五 郎	Professor, Tokyo College	"
Kondô, Chûgi 近 藤 忠 義	Professor, Hôsei College	"
Kagami, Torao 各 務 虎 雄	Department of Education	"
Kawataké, Shigetoshi 河 竹 紫 俊	Professor, Waseda University	"
Koshiha, Chichû 小 柴 位 一		"
Maejima, Shunzô 前 島 春 三	Professor, Japan Women's College	"
Masuda, Shichirô 増 田 七 郎	Assist. Librarian Tokyo Imp Univ. Lib.	"

# CLASSIC LITERATURE

NAME	POSITION	SPECIALITY
Mitamura, Engyo 三田村 鶯魚		Literature of the Yedo Period
Mizutani, Futô 水谷 不倒		"
Nozaki, Samon 野崎 左文		"
Satô, Tsurukichi 佐藤 鶴吉	Professor, Military Cadet Sch.	"
Shida, Yoshishidô 志田 義秀	Lecturer, Tokyo Imp. Univ.	"
Shigetomo, Ki 重友 毅	Professor, Japan Physical Culture College	"
Shuzui, Kenji 中 隨 憲 治	Professor, First National Higher School	"
Suzuki, Toshiya 鈴木 敏也	Professor, Hiroshima Bunrika College	"
Takano, Masami, 高野 正治	Lecturer, Senshû College	"
Takita, Teiji 滝田 貞治	Professor, Taihoku Imp. Univ.	"
Yamazaki, Fumoto 山崎 麓	Professor, Kokugakuin College	"
Iwaki, Juntarô 岩城 準太郎	Professor, Nara Wom. Higher Normal School	Literature of the Meiji Period
Kataoka, Ryôichi 片岡 良一	Professor, Tokyo Prefectural Higher School	"
Koizumi, Tôzô 小泉 蓼三	Professor, Ritsumeikan College	"



## GUIDE TO JAPANESE STUDIES

NAME	POSITION	SPECIALITY
Konishi, Ken 小西 謙	Professor, Sixth National Higher School	„
Shioda, Ryôhei 鹽田 良平	Professor, Nishô-Gakusha College	Literature of the Meiji Period
Yuchi, Takashi 湯地 孝	Professor, Taishô College	„

### B—SCIENCE OF LITERATURE

Ishiyama, Tetsurô 石山 徹郎	Professor, Osaka Women's College	
Kaito, Matsuzô 暁内 松三	Professor, Tokyo Higher Normal Sch.	
Okazaki, Yoshiye 岡崎 義恵	Professor, Tohoku Imp. Univ.	

### C—SPECIAL STUDIES

Fujita, Tokutarô 藤田 徳太郎	Professor, Urawa National Higher School	Ballads, etc.
Komiya, Hôryû 小宮 豊隆	Professor, Tohoku Imp. Univ.	<i>Haikai</i>
Muraoka, Tenji 村岡 典嗣	Professor, Tohoku Imp. Univ.	History of Thought
Matsumura, Takeo Litt. D. 松村 武雄	Professor, Urawa National Higher School	Mythology
Nogami, Toyochirô 野上 豊一郎		Noh
Takano, Tatsuyuki 高野 辰之	Professor, Taishô College	Ballads, etc.

## CLASSIC LITERATURE

NAME	POSITION	SPECIALITY
Watsuji, Tetsuzô 和田 哲郎	Litt. D. Professor, Tokyo Imp. Univ.	Cultural History
Wada, Hidematsu 和田 英松	Bureau of Historiography Litt. D.	Antiquities
Yanagida, Kunio 柳田 國男		Ethnology

## D—LINGUISTIC STUDIES

Andô, Masatsugu 安藤 正次	Professor, Taihoku Imp. Univ.
Doi, Chûsei 土井 忠生	Assist. Prof., Hiroshima Bunrika Col.
Endô, Yoshimoto 遠藤 嘉基	Lecturer, Kyoto Imp. Univ.
Hashimoto, Shinkichi 橋本 進吉	Professor, Tokyo Imp. Univ. Litt. D.
Hoshina, Kôichi 保科 孝一	Professor, Tokyo Bunrika Col.
Iwabuchi, Etsutarô 岩淵 悦太郎	Lecturer, Hôsei College
Kasuga Masaharu, 春日 政治	Professor, Kyushu Imp. Univ. Litt. D.
Kobayashi, Yoshihi 小林 好日	Assist. Prof., Tohoku Imp. Univ.
Matsui, Kanji, 松井 簡治	Litt. D. Prof. Emer., Tokyo Bunrika Col.

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NAME	POSITION	SPECIALITY
Okada Maruo 岡 田 希 雄	Professor, Ritsumeikan College	
Shinmura, Izuru Litt.D. 新 村 出	Professor, Kyoto Imp. Univ.	
Tôjô, Misao 東 條 操	Professor, Peers' School	
Tokiyeda, Seiki 時 枝 誠 記	Professor, Keijo Imp. Univ.	
Uyeda, Kazutoshi, Litt. D. 上 田 萬 年	Member, Imperial Academy	
Uyematsu, Yasushi 植 松 安	Professor, Taihoku Imp. Univ.	
Yamada, Yoshio, Litt.D. 山 田 孝 雄	Professor, Nihon College	
Yoshizawa, Yoshinori, Litt. D. 吉 澤 義 則	Professor, Kyoto Imp. Univ.	
Yuzawa, Kôkichiô 湯 澤 幸 吉 郎	Professor, Tôyô College	

ORIENTATION  
IN THE STUDY OF  
MODERN JAPANESE LITERATURE

BY  
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## ORIENTATION IN THE STUDY OF MODERN JAPANESE LITERATURE

Not knowing exactly what is the extent of your knowledge of Japanese contemporary literature, I am a little afraid that my talk this afternoon may be a mere repetition of what is already well known to you. If this be the case we shall give the last half-hour to a discussion of subjects in which you are specially interested. My talk to-day will follow the bibliography which has been distributed among you.

### FIRST, THE REFERENCE BOOKS.

To be frank, a really good study of contemporary literature has not been published—not, at least, one sufficiently comprehensive to cover the literature of the three modern eras, Meiji, Taisho and Showa in a handy but authoritative manner. This may be accounted for by the fact until very recently scholars have given little attention to contemporary literature and have not considered it either sufficiently significant or worthy of research. The reason for this may not be apparent unless you have a clear view of the peculiar position of Japanese literature since the time of Meiji. Up to very recently literature has occupied a lower position than some other forms of art such as painting. It was customary for the parents of respectable old families to object to their sons and daughters taking to literature. They were more lenient if the children wished to be artists, but literature was definitely objectionable. Literature, in a word, was held to be "unsocial"—for lack of a better word—by parents in general. Of course there were some acceptable forms such as *tanka* and *haiku* that have a tradition of their own. As a matter of fact, the writing of *tanka* or *haiku* has been and still is a hobby—if.

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not always an art—with most Japanese, giving the impression to outsiders that all of us are poets. Not that all Japanese have an artistic urge within themselves that seeks expression in *tanka* or *haiku* form, but that these forms have become a light diversion, however artistic and elegant. It does not necessarily follow that we are all poets.

The literature of Japan in the Meiji era and since has been influenced, both in spirit and form, by Western writers rather than by native authors. Almost all those who started a new literary movement in the Meiji era emerged from under the influence of European literature. This is true of the earliest Meiji literature, though there is room for much discussion as to its starting point. Some hold that Meiji literature began with the political novel which was popular around the twentieth year of Meiji, that is 1887. The political novel was something of a by-product of political campaigners, who resorted to it as a means of attaining their political ideals in various movements such as the promulgation of the Constitution, the establishing of the Imperial Diet, and other democratic movements. Some of them were prompted to write by the example of Disraeli whom they read in those days. They found that while in Japan the novelist's position had so far been humble through the Tokugawa period, in Europe and America great statesmen, the prime minister not excepted, were writing novels. And this was the direct stimulus to such young but distinguished statesmen as Ryûkei Yano (矢野龍溪) and Tetchô Suehiro (末廣鐵腸).

Another argument is that the starting point of Meiji literature is Shôyô Tsubouchi's (坪内逍遙) *Shôsetsu Shinzui* (小説真髓 The Spirit of Fiction). This was a protest against the "Good-shall-be-rewarded-and-the-wicked-punished" conception of literature in the Tokugawa period, defended chiefly by Bakin. Literature, according to Tsubouchi, must be independent of morality in this

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narrow sense. But as a matter of fact "The Spirit of Fiction" was no more than an interpretation of literary principles then popular in Europe, as would naturally be expected from a man of Tsubouchi's cultural background—a man versed in English literature and the first translator of Shakespeare.

A third view is to claim Futabatei-Shimei (二葉亭四迷) as the first important author of the Meiji period. He was a pupil and a friend of Tsubouchi's. His *Ukigumo* (浮雲 Fleeting Cloud) is held by some as marking a new epoch. Futabatei-Shimei was a student of Russian literature and taught that language at the Tokyo School of Foreign Languages. The novel *Ukigumo* is the product of a man filled with the spirit of Russian literature. The book was really an epoch-making one and might be considered the first "psychological" novel in modern Japan. All this, of course, is a result of Futabatei-Shimei's familiarity with Russian authors such as Turgenieff and Dostoevsky who were quite unknown to his contemporaries.

In any case whether the starting point of Meiji literature be the political novel, or Shōyō Tsubouchi's "The Spirit of Fiction", or Futabatei-Shimei's *Ukigumo*, all these men started out under the influence of European literature. And that has now become the literary tradition, for new literary movements almost always start with the importation of certain movements from Europe. The contemporary literature of Japan has now a tradition of fifty years or more, and some present-day writers have been brought up in that tradition. It is, however, none the less true that the influence of the West is always the guiding spirit of our literature. Hence the tradition of the Japanese classics has no real influence on the new literature since old techniques are not suited to the modern way of life; nor does the actual influence of European literature have any sufficient tradition of its own in Japan. Without a worthy tradition, it does not stand on sure



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ground. This is the chief reason why the contemporary literature of our country is separated from society in general. In painting, the spirit of the Orient is still alive and the tradition still vital. For this reason the public is more familiar with painting and other fine arts and appreciates them more highly. Hence a strange social phenomenon : the parents of respectable families are most willing to let their children choose the fine arts as a profession, but most reluctant to let them enter the circle of letters. But this tendency has been less and less noticeable during the last ten years so that novelists to-day and especially popular novelists enjoy more universal social recognition. Writing modelled on Western literature either in form or in spirit has now become more acceptable to the general public. This favourable tendency has been observed for the last several years, but it still remains a mere tendency and the well-established social position that true literature occupies in Europe and America is nowhere to be found in Japan.

The most of truly artistic literary form in Japan is the extremely individualistic "Personal Novel" or the "Novel of Personal Feelings and Thoughts". It is, in little, a form of trivialism in letters, incapable of depicting the life of a larger and more social world. Literature is always held to be a reflection of human society. But if you try to find the living men and women of Japan and to touch hands with them in this type of literature, I am afraid you will be disappointed. For it is too far removed from life; it is secluded from the world of actualities. On the other hand, the popular novels which find an uncritical and cordial audience among the populace have not enough value as art. I presume that this phenomenon is discernible more or less both in Europe and America, but not, I am sure, quite as much as in Japan. The conflict of the artistic and the unartistic is exceedingly sharp here. Such novels as are found in the *King, Hi-*

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*nodô* ("Rising Sun") or certain women's magazines—all having a tremendous circulation—are utterly nonsensical and possess no artistic merit of any kind. Most of the newspaper serial stories are no better. And that is the tragedy of this contradiction—whatever is artistic is not concerned with life, and that which reflects the living world is not true literature. This is related to the first contradiction mentioned before—that the traditional literature of Japan has no influence on present-day literature, and that the form and spirit of the literature which is a living force to-day has not yet developed a worthy tradition. These two dualisms or paradoxes seem to be preventing literature from becoming an active influence for the great majority of people. The importance given to writing and the high respect paid to men of letters in Europe and America are denied to our literature and our authors.

Such circumstances have been the direct cause for the scholars' lack of enthusiasm in approaching the literature of Meiji and Taisho. Hence no truly excellent study in this line of scholarship. But here in this bibliography I have listed the representations: Juntarô Iwaki's *Meiji Bungaku-shi* (A History of Meiji Literature); Yoshijirô Takasu's *Nihon Gendai Bungaku Jûnikô* (Twelve Lectures on Contemporary Japanese Literature); again Juntarô Iwaki's *Meiji Taisho no Koku-Bungaku* (Japanese Literature of Meiji and Taisho); Shinzaburô Miyajima's *Meiji Bungaku Jûni-kô* (Twelve Lectures on Meiji Literature) and *Taisho Bungaku Jûshi-kô* (Fourteen Lectures on Taisho Literature); Takeshi Kimura's *Meiji Bungaku Tembô* (A Survey of Meiji Literature), which is not a systematic study; Junzô Karaki's *Gendai Bungaku Josetsu* (An Introduction to Contemporary Literature). This last is not a systematic study either; it takes up separate questions and studies them from various angles. But, as a whole, it may be credited with considerable depth. *Meiji Bun-*

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*gaku Josetsu* (An Introduction to Meiji Literature) by Tsukuru Fujimura and Sen-ichi Hisamatsu, professors at the Tokyo Imperial University, may be regarded as having incorporated the most conservative results of scholarship up to date in Meiji literature. But it has opened up no new outlook, and its perspective is the time-honoured one. Ryôichi Kataoka's *Gendai Sakka Ronsô* (Essays on Contemporary Authors) deals principally with the writers of the Meiji and Taisho periods. As an attempt at criticism of literary men, the book is an excellent one. Hisao Homma's *Meiji Bungaku-shi* (A History of Meiji Literature) is a recent project, and only the first volume has yet been published. It is full of laboriously collected materials, some of which are new and out of the way. A little unusual among such studies is Tarô Shinoda's *Shieki-Yuibutsu-Ron yori Mitaru Kindai Nihon Bungaku-shi* (A History of Contemporary Japanese Literature in the Light of Historical Materialism). This was written under the influence of Marxism which some years ago swept over the literary circles of Japan. The result is not commendable, for it is based on strictly formularist principles. Instead of a formula being worked out of the facts, the facts are forced into the formula of Marxian historical materialism, no conscientious investigations being made. To say the least, it is not commendable: it is in many respects ridiculous. That such a book was got out at such an early date is perhaps due to the peculiar conditions of contemporary literature in Japan. This one may be laughed at, but it should not be supposed that studies of this nature are or will always be ridiculous. Far from it! A group of students of Meiji literature have organized themselves into the Meiji Bungaku Kenkyu-kai (Society for Research into Meiji Literature), to which further reference will be made later. Some of the younger members of this Society have been studying Meiji literature from the Marxian point of view. Among the individual results of their research there are

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some worthy of note. And I should not be surprised if a new outlook on the literature of Meiji and Taishō is provided from this quarter. But other than last-mentioned, there is as yet no general history of contemporary literature from the point of view of historical materialism.

I might add that there are in the Kokusai Bunka Shinkokai library few extensive books on Japanese contemporary literature. Ingram Bryan's "The Literature of Japan" (The Home University Library) has a fairly extensive account of contemporary literature. I have just glanced over this, and found in the last chapter, "Japan's Literary Genius", that the author is possessed of no small amount of insight and understanding of the question. But in the factual account he commits too many errors. For instance, one of Naoya Shiga's works is attributed to Ton Satomi, and men like Fûyō, Tengai and Shunyō are classified as disciples of Futabatei. These, of course, are big mistakes. The names of authors are misspelled throughout. Just to pick a few at random — Oguri Fûyō is called Oguri Tayo; Kosugi Tengai is spelled Kosugi Tagai; Yanagawa Shunyō is named Yamagawa Shunyō, etc. Other proper names are grossly misspelled. Toyohiko Kagawa's *Shisen-wo-Koete* is spelled *Shaisen-wo-Koete*, Hyakuzō Kura's *Shukke-to-sono-Deshi* becomes *Shukke-to-sono* with the last word left out. The well-known magazine *Shirakaba* is spelled *Shirakata*, and its associate Saneatsu Mushakōji is spelled Sano Musakōji. These are errors that caught my attention as I glanced hastily over a few pages. There seems to be an endless list of mistakes in facts, chronology, proper names, and elsewhere. I did say that there is no general book written in Japanese on contemporary literature that I can whole-heartedly recommend to you, but all the books I have mentioned are free from such gross blunders. True, some of them reveal but shallow and inadequate insight, and others are vague in relating literary facts to social back-

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grounds. With all these shortcomings their freedom from positive mistakes may be to their credit.

To go back to books of literary history, I might now mention a few specifically. For instance, there is Kyûzô Fukui's *Nihon Shin-Shi-shi* (A History of "New Poetry" in Japan) which deals only with the newer type of poetry. Takashi Yuchi's *Nihon Kindai-shi no Hattatsu* (Development of Modern Japanese Poetry); Kônosuké Hinatsu's *Meiji-Taishô-Shi-shi* (A History of Meiji and Taisho Poetry); of these the titles are sufficient explanation of the content.

Now let us look at some of the literature *Kôza*<sup>(1)</sup>, many of which have already been introduced to you by Mr. Kikan Ikeda in his orientation lecture on the classics. It seems that those listed in his bibliography as *kôza* in contemporary literature are about as good as any; e.g., the *Nihon Bungaku Kôza* (A Course in Japanese Literature) published by the Shinchô-Sha; the *Nihon Bungaku* (Japanese Literature) by the Iwanami-Shoten; and the *Nihon Bungaku Kôza* (A Course in Japanese Literature) by the Kaizô-Sha. All these, of course, cover the whole range of Japanese literature, but their chapters on contemporary literature are often found very useful. As more specific *kôza* I have listed here the *Tanka Kôza* (A Course in *Tanka*) published by the Kaizô-Sha and the *Haiku Kôza* (A Course in *Haiku*) by the same publishers; and finally Tatsuo Numazawa's "Chronological Tables of the History of Japanese Literature". This last contains an elaborately worked out bibliography of Japanese literary works translated into foreign languages—novels, plays, essays, etc. Oskar Nachod's "Bibliographie von Japan", copies of which are accessible in the Society's library, covers a fairly large number of similar books. While the latter is not quite up to date, Mr. Numazawa's includes more recent books.

<sup>(1)</sup> *Kôza* may mean "courses" or "lecture-series".

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Next are listed the names of scholars of contemporary literature: Juntarô Iwaki and Yoshijirô Takasu, authors of the books I have already acquainted you with; Shôzô Saitô, Hisao Homma, Izumi Yanagida, Takeshi Kimura, Ryôichi Kataoka, Takashi Yuchi, Ryôhei Shioda, Kiyoshi Kanzaki, and Teiichi Hijikata. The last two are active members of the staff of the Society for Research into Meiji Literature, and are attempting to review the literature of Meiji from an historical materialist position. The rumour is abroad that Mr. Kanzaki and Mr. Hijikata have recently left the Society, but not knowing the truth of the rumour, I shall let this statement stand as it is. Outstanding scholars among them—if I may take the liberty of selecting some for special recommendation—may now be mentioned. Izumi Yanagida deserves recognition as a student of the early stage of our contemporary literature. He has just recently published *Seiji Shôsetsu Kenkyû* (Studies in the Political Novel), a thorough research into the political novel to which reference has already been made. The author is most familiar with bibliographical facts in general. Not quite as much as Mr. Yanagida, Takeshi Kimura also possesses an extensive familiarity with bibliographical facts. Then as men of keen sense and delicate appreciation may be mentioned Ryôichi Kataoka, Takashi Yuchi, and Ryôhei Shioda.

We shall now examine literary reviews and some of the "literary" magazines. *Chûô Kôron* (The Central Review), *Kaizô* (Reconstruction), *Bungei Shunjû* (The Literary Digest) and *Nippon Hyôron* (The Japan Review) are usually classed in Japan as *sôgô zasshi* or comprehensive magazines. They are not purely literary, but some of the most important works of literature are often published in them. *Shinchô* (The New Tide) and *Bungei* (Literature) are purely literary magazines. *Tanka Kenkyû* (Tanka Review) and *Haiku Kenkyû* (Haiku Review),

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both published together with the *Bungei* by the Kaizô-sha, are what their respective titles denote: they deal only with various problems in *tanka* and *haiku*. These forms of poetry are still vital influences, being, as you know, forms of poetry with no mean tradition. As means of poetic expression for hoi polloi they are no more than mere hobbies and pastimes, making no pretence whatever to art. However that may be, they have played no small part in cultivating the fundamental literary sentiments of the Japanese people through the ages, and without the background of *tanka* and *haiku*, the contemporary literature of Japan would be unthinkable. These two magazines are mentioned here in recognition of the historical importance of *tanka* and *haiku*.

The next list is that of "Literary periodicals of the past and present that have had some historical significance". Most of the magazines listed here are of the past, and if some are still continued, their importance in the history of literature is in the past. The *Araragi*, the last but one on the list, is a fairly significant periodical even to-day, but even in this case its significance in literary history has been far greater in the past than it is at present. Another example is the *Hototogisu*, a *haiku* magazine. It is founded on a very solid basis but is no longer important.

Let us examine these periodicals in order. The first *Garakuta Bunko* was the organ of Kenyû-Sha of which Kôyô Ozaki was the leader, and first published in 1885 as a hand-copied circular magazine. *Miyako no Hana* was edited by Bimyôsei Yamada, originally an associate of the same Kenyû-Sha. For a time it was an influential literary periodical and lasted from 1888 to 1893. *Shigarami Zasshi*, first published in 1889 with Ôgai Mori as the leading figure, was the first review to contain true literary criticism in the Meiji period. For this reason it is significant. *Koku-min no Tomo*, headed by Sohô Tokutomi, was not a purely litera-

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ry magazine. Most of the associates of this publication had been influenced by Christian teachings and introduced men like Emerson and Ruskin to Japan. Doppo Kunikida, the novelist, was of this clique.

*Waseda Bungaku* was originated by Shôyô Tsubouchi in 1891. After a while it was discontinued. After repeated lapses, the fourth series of the same magazine is now being issued, though without the importance that the earlier ones possessed. The peak of the periodical's activities was around the forties of Meiji when the newly initiated naturalist movement made it one of its strongholds, rather than at the time of Shôyô Tsubouchi's first actual leadership. The *Waseda Bungaku* has thus played two significant rôles in the history of literature—as a vehicle of expression for Tsubouchi and as a means of fostering the naturalist movement.

*Bungaku-kai* was the cradle for the so-called romantic movement in the twenties and thirties of Meiji. It was in this magazine that Tôson Shimazaki appeared as a poet, though to-day he is better known as a novelist. Therefore this periodical is possessed of a large historical significance. The leader, however, of the associates of this publication was not Tôson but Tôkoku Kitamura, who committed suicide in the prime of life. The *Bungaku-kai* continued from 1893 to 1898. *Bungei-Club*, initiated in 1895, makes no pretence to any new literary movement, but was a magazine like the *Kaizô* and *Chûô Kôron* of to-day which contained the greatest number of novels by already well-established men of letters. For this reason it is historically important. *Bunko* was a magazine for contributions from young literary aspirants of the day, and marked a transitory stage between the romantic movement in poetry led by Tôson Shimazaki and the symbolist movement of the closing years of Meiji under the influence of the French poets. The poets belonging to the transitory stage between the two movements made the *Bunko* their stronghold.



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*Mezamasbi Gusa* was the mouthpiece of Ōgai Mori but without quite as much significance in literary history as his other magazine, *Shigarami Zōshi*. While in the *Bungakukai*, *Bunko* and others new men were appearing, while a daring critic named Chogyū Takayama had already arrived and there were signs of an approaching naturalist movement; while, in short, the world of letters was about to turn in a new direction, this magazine, the *Mezamasbi Gusa* was full of contributions from men of well-established literary fame and position and could not help being a strictly conservative review. In spite of its definitely conservative tone on the creative side, it played a significant enough part in that it introduced and criticized the literature of foreign countries.

*Shinsei* was the predecessor of the *Shinchō* which replaced it. Like the *Bunko*, this was a magazine for contributions from young literary aspirants. *Shin-Shōsetsu*, much like the *Bungei Club*, published the writings of men already established. *Taiyō* is another of the same kind. During the thirties of Meiji, Chogyū Takayama, that dauntless and memorable figure in the history of Japanese literary criticism, made this magazine the stage for his daring activities. The *Taiyō*, besides remembered in connexion with Takayama's critical campaign, had the same function that the *Kaizō* and *Chōrō Kōron* have to-day of presenting to the public some of the most enduring writings of the day.

In 1900 Tekkan Yosano, Akiko Yosano and others started a magazine of verse called the *Myōjō*, which took its place in the van of the *tanka* reformation movement. Of course there had been a movement for *tanka* reformation before the birth of this magazine, but the *Myōjō* gave it a clear outline. More than half of the poets and *tanka*-versifiers of recent years are products of this period. The influence of the *Myōjō* school remained dominant until that of *Araragi*, which had long been advocating a

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"Return to the *Manyô*", came to the fore. *Bunshô-Sekai*<sup>(1)</sup> was more than a mere magazine: it was the stronghold of the naturalist movement. It may well have been so when we remember that Katai Tayama who presided over the *Bunshô Sekai* was the leader of the naturalist movement. The *Waseda Bungaku* and the *Bunshô Sekai* played very vital parts in the naturalist campaign in the modern literature of Japan.

*Shin-Shichô*, which has appeared and re-appeared under the same name, has been championed by some of the most important men of neo-realism which became the main current in contemporary literature after naturalism. They are Kan Kikuchi, Ryûnosuké Akutagawa, and Yûzô Yamamoto.—The first movement in this direction was led by Kaoru Osanai, who undertook a most memorable rôle in the theatre movement, and Jun-ichiro Tanizaki was also among their personnel. The *Shin-Shichô* is remembered chiefly as the cradle of the men of letters of the Akamon School—Akamon being another name for the Tokyo Imperial University—among whom the best known are Kan Kikuchi, Ryûnosuké Akutagawa and Yûzô Yamamoto. To-day all these men are well-established in the hall of literary fame. Some of the coming novelists aspiring to be leaders of a new epoch have been brought up in this tradition, Yasunari Kawabata being one of the most promising of the progeny.

The central figure of the *Subaru* was Ôgai Mori. *Subaru* and the following two on the list, *Shirakaba* and *Mita Bungaku*, were representative of the literary movements that stood in opposition to the naturalist movement. The last two were akin in tendency, and their men are generally called aestheticists whose representative were Jun-ichiro Tanizaki and Kafû Nagai. But from the point of view of the development of poetry in modern literature,

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(1) Edited by Katai Tayama and published by Hakubun-Kwan. A *rôshozasshi* or "contribution magazine" for literary aspirants, with a large section for contributions.

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their movement was none other than a symbolist movement. *Shirakaba* is generally supposed to have been the organ of the humanist group, but it was in reality more than that. For its associates included not only men like Saneatsu Mushakōji and Takeo Arishima who were profoundly influenced by Tolstoy, Dostoevsky and Strindberg, but also men classified as neo-realists such as Ton Satomi and Naoya Shiga, the latter being author of the most finished "contes" since Meiji. Of all the private magazines<sup>(1)</sup> *Shirakaba* has produced the greatest number of excellent writers.

*Seitō* (meaning "blue-stockings") first published in 1911, was the organ of the "modern women" (*atarashii onna*—a new word in the Japanese vocabulary) aspiring to the distant goal of emancipation. Even to-day Japanese women are in half-feudalistic bondage. Not that the magazine held forth a manifesto of emancipation; rather, it was an expression of individualism which was growing at that time. Raichō Hiratsuka was the leader of these blue-stockings. The *Seitō* did little as far as literary achievement is concerned, but it is significant for the part it played in the woman's movement. Yayoi Nogami, who once belonged to this group, is not really a product of the *Seitō*, but her background was the *Hototogisu* and her backer Sōseki Natsumé. The only woman of importance and strictly a member of this society, then, was Raichō Hiratsuka, the critic.

*Bungei Sensen* is a significant magazine inseparably connected with the proletarian literature of the closing years of Taishō. As a matter of fact, the *Bungei Sensen* came to be divided into several groups and new magazines branched off, but for the sake of convenience all these groups and magazines may be represented by this one. Later a magazine called *Senki* became an important

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(1) These magazines were issued only to subscribing members, who were also the contributors.

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champion of the proletarian literary movement, but the first magazine of importance was the *Bungei Sensen*, and it may justly be regarded as representative of the whole movement.

*Bungei Jidai*, first published in 1924, represents a school generally called the "new sensationalists" (*Shin Kankaku-ka*). The Japanese word is better translated "New Aestheticists". When what they stood for is understood, "Aesthetic" may well be substituted for "sensational", especially if the Greek meaning of the word is considered. Riichi Yokomitsu, who occupies first rank in the literary circles of to-day, was the bravest pugilist of this magazine. Other associates were Yasunari Kawabata, Teppei Kataoka, etc.

*Nyonin-Geijutsu*, first published in 1928 and continued for some years, was the second important women's journal after the *Seið*. Coming out at a time when the proletarian literature movement was thriving, the magazine was championed by women of the same tendency. Though this magazine, like the *Seið*, deserves mention as an expression of the women's movement, it has not in reality produced any prominent woman in literature. The last two on the list, *Araragi* and *Hototogisu*, have already been referred to: one is a representative *tanka* review, the other a *haiku* review.

The time is getting short; let us survey the next item as briefly as possible. First, eminent authors of the past whose complete or selected works are available. The word *zenshû* (complete works) has been abused in Japan, so much so that a great many publishing enterprises are called *zenshû* when substantially they are mere selected works. But of the men listed here there have been published nearly "complete" works: Shôyô Tsubouchi, Kôyô Ozaki, Ichiyô Higuchi, Futabatei-Shimei, Ôgai Mori, Sôseki Natsume, Doppo Kunikida, Katai Tayama, Hômei Iwano, Takeo Arishima, Ryûnosuké Akutagawa, Shiki Masaoka, Takashi Nagatsu-

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ka, Takuboku Ishikawa, Chogyû Takayama, Hôgetsu Shimamura, Shiki Masaoka ought to be remembered for his achievement in *haiku*. Takashi Nagatsuka who has some excellent novels to his credit is especially noted for his *tanka* works and well-deserves to be mentioned here. Takuboku Ishikawa, also well known as a *tanka* poet, is listed here in a separate group. As outstanding critics, Chogyû Takayama and Hôgetsu Shimamura are referred to.

Let us now proceed to the comprehensive libraries of works in Japanese.

"Contemporary Japanese Literature"	63 vols. Kaizô-Sha	1926-31
"Meiji-Taisho Literature"	60 vols. Shunyô-Dô	1928-32
"An Anthology of Contemporary Tanka"		
	21 vols. Kaizô-Sha	1929-31
"An Anthology of Contemporary Poets"		
	12 vols. Shinchô-Sha	1929-30
"A Collection of Modern Novels"	24 vols. Shinchô-Sha	1928-30
"The Library of Modern Popular Literature"		
	60 vols. Heibon-Sha	1927-32
"An Anthology of Japanese Detective Stories"		
	20 vols. Kaizô-Sha	1929-30

The last three—"Collection of Modern Novels", "Library of Modern Popular Literature", and "Anthology of Japanese Detective Stories"—hardly deserve the same ranking as the rest, for the majority of works included in them are worthless, at least artistically. They are listed here because they testify to one phase of the contradiction in Japanese literature which I have already explained, and because knowledge of both sides of the "dualism" is essential to a proper understanding of our literature to-day.

Our last business is to refer to works translated into foreign languages. Here are listed only those which are found in the Kokusai Bunka Shinkokai Library.

## MODERN LITERATURE

### (A) Novels

Akutagawa, Ryūnosuké : *Tales Grotesque and Curious*

Tr. by Glenn W. Shaw. Tokyo, 1930.

Arishima, Takērō : *Cette femme-là*

Tr. par M. Yoshitomi et Albert Maybon. Paris, 1926.

Putabatei, Shimei : *Mediocrity*

Tr. by Glenn W. Shaw. Tokyo, 1927.

Kagawa, Toyohiko : *Avant l'aube*

Paris, 1931.

Kagawa, Toyohiko : *A Shooter at the Sun*

Tr. by T. Satchell. Kobe, 1925.

Kikuchi, Kan : *Victory or Defeat* (Shō Hai)

Tr. by Kiichi Nishi. Tokyo, 1934.

Nagayo, Yoshirō : *Der Bronze-Christus*

Übersetzung von Karl Weidinger. München, 1934.

Natsumé, Sōseki : *Botchan ou jeune homme irréfléchi*

Tr. par N. Ogata. Tokyo, 1923.

Natsumé, Sōseki : *La porte*

Tr. par R. Martinic. Paris, 1927.

Ozaki, Kōyō : *The Gold Demon*

Rewritten in English by A. and M. Lloyd. Tokyo, 1917.

### (B) Plays

Kikuchi, Kan : *Tōjūrō's Love and Four Other Plays*

Tr. by Glenn W. Shaw. Tokyo, 1925.

Kurata Hyakuzō : *The Priest and His Disciples*

Tr. by Glenn W. Shaw. Tokyo, 1922.

Kurata, Hyakuzō : *Le prêtre et ses disciples*

Tr. par Kuni Matsuo et Steinilber-Oberlin. Paris, 1932.

Mushakōji, Saneatsu : *The Sister*

Tr. by Kiichi Nishi. Tokyo, 1935.

## GUIDE TO JAPANESE STUDIES

Nakamura, Kichizô : *The Death of Ii Tairô*

Tr. by Mock Joya. Tokyo, 1927.

Tsubouchi, Shôyô : *l'Ermite*

Tr. par Takamatsu Yoshié. Paris, 1920.

Yamamoto, Yûzô : *Three Plays*

Tr. by Glenn W. Shaw. Tokyo, 1935.

### (C) Selections

*Eminent Authors of Contemporary Japan One Act Plays and Short Stories*

Edited by Eiji Ukai and Eric S. Bell.

*Le jardin des provinces* (par Kafû Nagai), *suité de cinq récits d'écrivains japonais contemporains*

Tr. par Serge Elisséev.

*Neuf nouvelles japonaises*

Tr. par Serge Elisséev. Paris, 1924.

There are, other than these, translations of considerable importance, but for those one may refer to Nachod's "Bibliography" or Tatsuo Numazawa's "Chronological Tables of the History of Japanese Literature".

I have at hand one written question, which I shall now attempt to answer. It reads : Has the representative literature of the proletariat increased in contemporary Japan as compared with the preceding period? I wonder exactly what period is meant by "the preceding period". If it refers to the age preceding "contemporary" Japan, then it must mean the Tokugawa era or even earlier than that. Among the literary products of the Tokugawa period there was, we might say, a literature of the proletariat in a broad sense. Works treating the life of the masses—for instance, Samba's *Ukiyo-Buro* and Ikku's *Hiza-Kurige*—may be regarded in a way as representative of a proletarian literature. But in the sense in which we understand the term "proletarian literature" to-day these cannot be so called. .

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Should I, then, understand that the "preceding period" means just a few years ago as compared with the present? I am not sure. I was going to ask the questioner himself about it, but since Mr. Walser is not here to-day . . . .

Question (from the group). Will you not answer the question in that sense? That is, six or seven years ago as compared with to-day.

Answer. I might say that proletarian literature has declined since then. It was at its height around 1925-30. We refer roughly to "these past years", but *this year is different* from last with regard to the activities of proletarian literature. I am inclined to think that last year and the year before were very hard on that sort of literature. This year has witnessed the appearance of a new writer—Kensaku Shimaki—who with considerable talent is gaining solid ground. The literary organs of the proletarian authors, such as the *Bungaku-Hyōron* and the *Bungaku-Annai*, are enjoying fairly large circulations. Their sister magazines, especially the *Shakai-Hyōron* and the *Yuibutsuron Kenkyū*, are ready for activities in conjunction with the first two. The lowest ebb of their depression occurred, I believe, last year or the year before last, and times seem to be getting better for them. But the revival is not in the direction of the golden days they once enjoyed some six or seven years ago, for both authors and critics of proletarian literature are thinking along a new line. In the past the Soviet thesis was accepted *in toto*, and the plan of each "creative" work was determined by a committee, the author having no choice but to write according to the prescribed method. But such a stupid idea has



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been discarded, and the position of the writers has been made much freer to-day. Thus stereotyped works such as were rampant in those days are getting fewer, and works of real literary value are gradually coming out in increasing numbers. But generally speaking, with due allowance for the differences between this year and last, proletarian literature is less influential than it was several years ago. The number of proletarian works, too, has decreased.

**Question.** Among the books of literary history that you mentioned first, is there one that gives a brief and critical account of all literary works?

**Answer.** I don't believe there is any that gives an exposition of all representative works. But some of them contain a certain measure of information about the content of the representative works of each author.

**Question.** Which are they?

**Answer.** Juntarô Iwaki's *Meiji Bungaku-shi*, for one. Tarô Shinoda's *Shiteki-Yuibutsu Ron yori Mitaru Kindai Nihon Bungaku-shi* contains a fair amount of information about the content of each work. But neither of these is written for that specific purpose, and if you refer to them with that object, they will not prove sufficient.

**Question.** Who are the most promising young authors?

**Answer.** Riichi Yokomitsu, Yasunari Kawabata, . . .

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Question. Still younger ones?

Answer. I might mention Tatsuo Hori, Yôjirô Ishizaka, Fumio Niwa; Masao Sakanaka, Yutaka Mabuné, the playwrights; Kensaku Shimaki, the proletarian.

Question. What would be the average age of these men?

Answer. They are all over thirty: I don't happen to know the exact age of Kensaku Shimaki; he may not be quite thirty yet, but others are all in the thirties. The average age of literary début is much higher now than it used to be. In the past most men of letters started active creative life around twenty-four or five. No very young man can figure in literary circles any more. There is to-day no writer of wide recognition under thirty years of age.

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## APPENDIX

### I

#### Books for Reading and Reference

岩城準太郎 Iwaki, Juntarô	明治文學史 A History of Meiji Literature	明治三十九年 1906 (增補四十二年) (Revised 1909)
高須芳次郎 Takasu, Yoshijirô	日本現代文學十二講 Twelve Lectures on Contemporary Japanese Literature	大正十三年 1924
岩城準太郎 Iwaki, Juntarô	明治大正の國文學 Japanese Literature of Meiji and Taisho	大正十四年 1925 (增補昭和六年) (Revised 1931)
宮島新三郎 Miyajima, Shinzaburô	明治文學十二講 Twelve Lectures on Meiji Literature	大正十四年 1925
宮島新三郎 Miyajima, Shinzaburô	大正文學十四講 Fourteen Lectures on Taisho Literature	大正十五年 1926
木村毅 Kimura, Takeshi	明治文學展望 A Survey of Meiji Literature	昭和三年 1928
唐木順三 Karaki, Junzô	現代文學序説 An Introduction to Contemporary Literature	昭和七年 1932
藤村作 Fujimura, Tsukuru 久松潜一 Hisamatsu, Sen-ichi	明治文學序説 An Introduction to Meiji Literature	昭和七年 1932

## MODERN LITERATURE

- |                            |   |   |
|----------------------------|---|---|
| 片岡良一<br>Kataoka, Ryōichi   | 現代作家論叢<br>Essays on Contemporary<br>Authors   | 昭和九年 1934   |
| 本間久雄<br>Homma, Hisao       | 明治文學史 上<br>A History of Meiji Literature.<br>Vol. I.  | 昭和十年 1935   |
|                            |   |   |
| 篠田太郎<br>Shinoda, Tarō      | 史的唯物論より見たる<br>近代日本文學史<br>A History of Contemporary<br>Japanese Literature in the<br>Light of Historical Materialism | 昭和七年 1932   |
|                            |   |   |
| 福井久蔵<br>Fukui, Kyūzō       | 日本新詩史<br>A History of "New Poetry"<br>in Japan  | 大正十三年 1924  |
| 湯池孝<br>Yuchi, Takashi      | 日本近代詩の發達<br>Development of Modern<br>Japanese Poetry  | 昭和三年 1928   |
| 日夏耿之助<br>Hinatsu, Kōnosuké | 明治大正詩史<br>A History of Meiji-Taishō<br>Poetry   | 昭和四年 1929   |
|                            |   |   |
| 新潮社<br>Shinchō-sha         | 日本文學講座<br>A Course in Japanese<br>Literature  | 初 大正十五年一<br>昭和三年<br>(1st 1926-1928)<br>再 昭和三年一<br>昭和四年<br>(2nd 1928-1929) |
| 岩波書店<br>Iwanami Shoten     | 岩波講座—日本文學<br>Iwanami Kōza—Japanese<br>Literature  | 昭和六年—八年<br>1931-1933  |

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改 造 社 Kaizô-sha	日本文學講座 A Course in Japanese Literature	昭和八年—十年 1933-1935
改 造 社 Kaizô-sha	短 歌 講 座 A Course in Tanka	昭和六年—七年 1931-1932
改 造 社 Kaizô-sha	俳 句 講 座 A Course in Haiku	昭和七年—八年 1932-1933
<hr/>		
沼 澤 龍 雄 Numazawa, Tatsuo	日本文學史要覽 Chronological Tables of the History of Japanese Literature	昭和九年 1934

## II

### Scholars

岩 城 準 太 郎 Iwaki, Juntarô	片 岡 良 一 Kataoka, Ryôichi
高 須 芳 次 郎 Takasu, Yoshijirô	湯 池 幸 Yuchi, Takashi
齋 藤 昌 三 Saito, Shôzô	鹽 田 良 平 Shioda, Ryôhei
本 間 久 雄 Homma, Hisao	神 崎 清 Kanzaki, Kiyoshi
柳 田 泉 Yanagida, Izumi	篠 田 太 郎 Shinoda, Tarô
木 村 毅 Kimura, Takeshi	土 方 定 一 Hijikata, Teiichi

# MODERN LITERATURE

## III

### Literary Reviews and Magazines

中 央 公 論  
Chûsô Kôron (The Central Review)

改 漳  
Kaizô (The Reconstruction)

文 藝 春 秋  
Bungei Shunjû (The Literary Digest)

日 本 評 論  
Nippon Hyôron (The Japan Review)

新 潮  
Shinchô (The New Tide)

文 藝  
Bungei (Literature)

短 歌 研 究  
Tanka Kenkyû (Tanka Review)

俳 句 研 究  
Haiku Kenkyû (Haiku Review)

# GUIDE TO JAPANESE STUDIES

## IV

Literary Periodicals of the Past and Present that have had  
some Historical Significance (Including those  
which are still current)

我 樂 多 文 庫  
Garakura Bunko

都 の 花  
Miyako no Hana

し が ら み 草 紙  
Shigarami Zôshi

國 民 の 友  
Kokumin no Tomo

早 稲 田 文 學  
Waseda Bungaku

文 學 界  
Bungaku-kai

文 藝 俱 樂 部  
Bungei-Club

文 庫  
Bunko

め ざ ま し 草  
Mezamashi Gusa

新 聲  
Shinsei

新 小 説  
Shin-Shôsetsu

太 陽  
Taiyô

明 星  
Myôjô

文 章 世 界  
Bunshô Sekai

新 思 潮  
Shin-Shichô

ス バ ル  
Subaru

白 樺  
Shirakaba

三 田 文 學  
Mitsa Bungaku

青 路  
Seitô

文 藝 戦 線  
Bungei Sensen

文 藝 時 代  
Bungei Jidai

女 人 藝 術  
Nyônin Geijutsu

ア ラ ラ ギ  
Araragi

ホ ト ト ギ ス  
Hototogisu

## MODERN LITERATURE

### V

Eminent Authors of the Past whose Complete or Selected  
Works are Available

坪内逍遙  
Tsubouchi, Shōyō

尾崎紅葉  
Ozaki, Kōyō

樋口一葉  
Higuchi, Ichiyō

二葉亭四迷  
Futabatei, Shimei

森鷗外  
Mori, Ōgai

夏目漱石  
Natsumé, Sōseki

國木田獨步  
Kunikida, Doppo

田山花袋  
Tayama, Katai

岩野泡鳴  
Iwano, Hōmei

有島武郎  
Arishima, Takeo

芥川龍之介  
Akutagawa, Ryūnosuke

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正岡子規  
Masaoka, Shiki

長探節  
Nagatsuka, Takashi

石川啄木  
Ishikawa, Takuboku

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高山樗牛  
Takayama, Chōgyū

島村抱月  
Shimamura, Hōgetsu

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## VI

### Comprehensive Libraries

現代日本文學全集 Contemporary Japanese Literature	六十三卷 63 vols.	改造社 Kaizô-sha	昭一一六 1926—31
明治大正文學全集 Meiji-Taisho Literature	六十卷 60 vols.	春陽堂 Shunyô-dô	昭三一七 1928—32
現代短歌全集 An Anthology of Contemporary Tanka	二十一卷 21 vols.	改造社 Kaizô-sha	昭四一六 1929—31
現代詩人全集 An Anthology of Contemporary Poets	十二卷 12 vols.	新潮社 Shinchô-sha	昭四一五 1929—30
現代長篇小説全集 A Collection of Modern Novels	二十四卷 24 vols.	新潮社 Shinchô-sha	昭三一五 1928—30
現代大衆文學全集 The Library of Modern Popular Literature	六十卷 60 vols.	平凡社 Heibon-sha	昭二一七 1927—32
日本探偵小説全集 An Anthology of Japanese Detective Stories	二十卷 20 vols.	改造社 Kaizô-sha	昭四一五 1929—30

## MODERN LITERATURE

### VII

Translations (especially those found in the Kokusai  
Bunka Shinkokai Library)

#### (A) NOVELS

- Akutagawa, Ryūnosuké: *Tales Grotesque and Curious*  
Tr. by Glenn W. Shaw. Tokyo, 1930.
- Arishima, Takérō: *Cette femme-là*  
Tr. par Yoshitomi et Albert Maybon. Paris, 1926.
- Futabatei, Shimei: *Mediocrity*  
Tr. by Glenn W. Shaw. Tokyo, 1927.
- Kagawa, Toyohiko: *Avant l'aube*  
Paris, 1931.
- Kagawa, Toyohiko: *A Shooter at the Sun*  
Tr. by T. Satchell. Kobe, 1923.
- Kikuchi, Kan: *Victory or Defeat (Shō Hai)*  
Tr. by Kikuchi, Nishi. Tokyo, 1934.
- Nagayo, Yoshirō: *Der Bronze-Christus*  
Übersetzung von Karl Weidinger. München, 1934.
- Natsumé, Sōseki: *Botchan ou jeune homme irréflecti*  
Tr. par N. Ogata. Tokyo, 1923.
- Natsumé, Sōseki: *La porte*  
Tr. par R. Martinie. Paris, 1927.
- Ozaki, Kōyō: *The Gold Demon*  
Rewritten in English by A. and M. Lloyd.  
Tokyo, 1917.

#### (B) PLAYS

- Kikuchi, Kan: *Tōjūrō's Love and Four Other Plays*  
Tr. by Glenn W. Shaw. Tokyo, 1923.

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- Kurata, Hyakuzô : *The Priest and His Disciples*  
Tr. by Glenn W. Shaw. Tokyo, 1922.
- Kurata, Hyakuzô . *Le prêtre et ses disciples*  
Tr. by Kuni Matsuo et Steinilber-Oberlin.  
Paris, 1932.
- Mushakôji, Saneatsu : *The Sister*  
Tr. by Kiichi Nishi. Tokyo, 1935.
- Nakamura, Kichizô : *The Death of Ii Tairô*  
Tr. by Mock Joya. Tokyo, 1927.
- Tsubouchi, Shôyô : *L'Ermite*  
Tr. par Takamatsu, Yoshié. Paris, 1920.
- Yamamoto, Yûzô : *Three Plays*  
Tr. by Glenn W. Shaw. Tokyo, 1935.

### (C) SELECTIONS

- Neuf nouvelles japonaises*  
Tr. par Serge Elisséev. Paris, 1924.
- Le jardin des pioches* (par Kafû Nagai), *suivi de cinq récits d'écrivains japonais contemporains*  
Tr. par Serge Elisséev.
- Eminent Authors of Contemporary Japan—One Act Plays and Short Stories*  
Edited by Biji Ukai and Eric S. Bell.
-



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